No 306 September 8, 1990 £1.00 £1.47 Eire DM 6.50

KERRANG!

IRON MAIDEN
Holy smoke! They're back and burnin'!

QUEENSRŸCHE
Exclusive tour dates

SACRED REICH
Road crew in tour bus roof-rack terror!

NELSON
The fluffy new gods of AOR!

DONINGTON POSTERS
David Coverdale
Bret Michaels
Luke Morley
Steven Tyler
Nigel Mogg

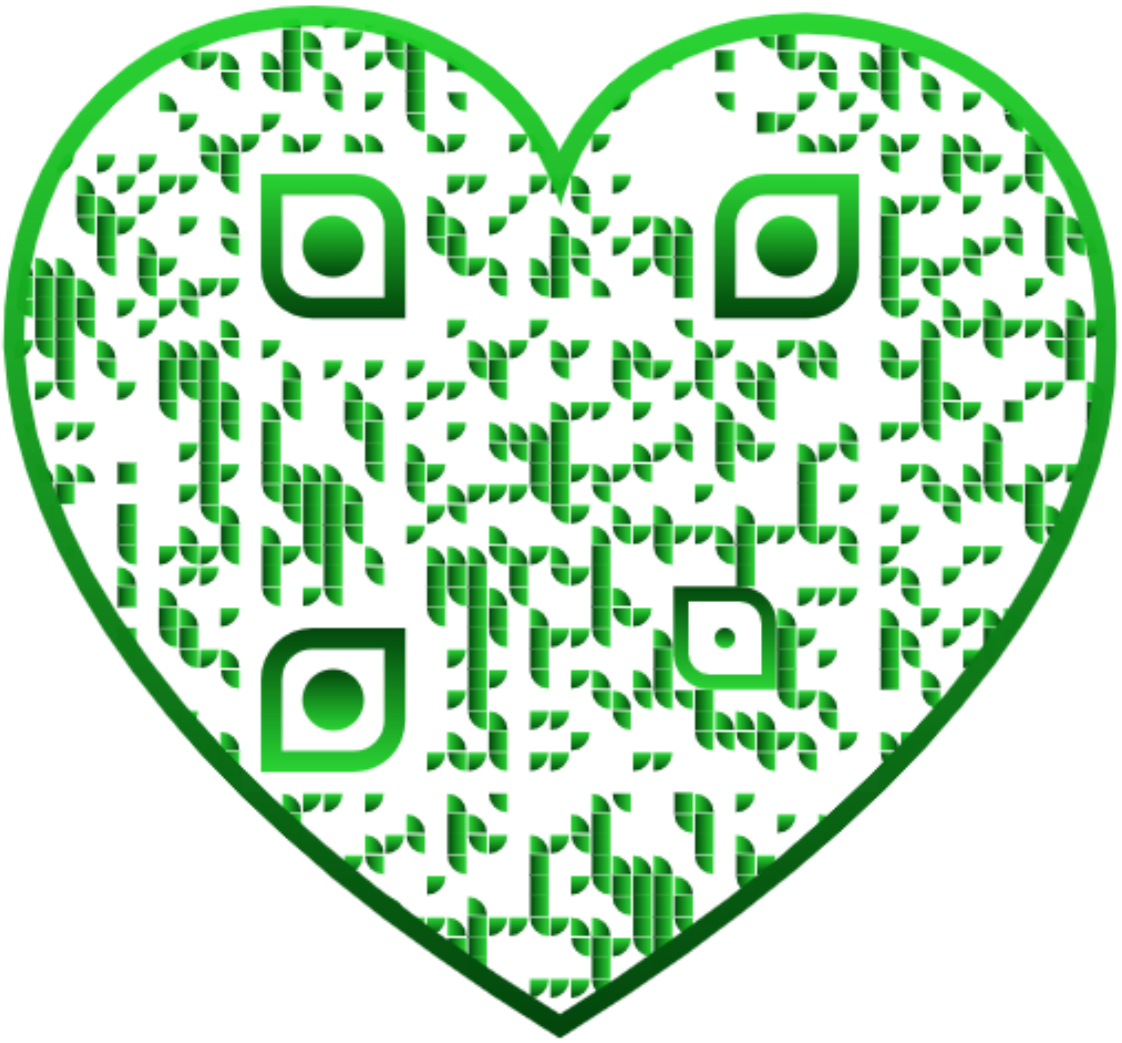
STEVE HARRIS of IRON MAIDEN: pic Ross Halfin

CIRCUS OF POWER: pic Mark Leialoha

CIRCUS OF POWER
'People keep following us in supermarkets!'

Stevie Ray Vaughan • Led Zeppelin • Jimmy Barnes • Mudhoney
Loud • Faith No More • Living Colour • Masters Of Reality

ISSN 0262-6624
36
9 770262 662018



Living Colour

THE SECOND SUPERB ALBUM

AVAILABLE ON CD · MC · LP

ON TOUR IN OCTOBER

Saturday 6th:
Birmingham, The Hummingbird

Sunday 7th:
Bristol Studio.

Monday 8th:
Manchester University Academy.

Wednesday 10th:
Nottingham, Rock City.

Thursday 11th:
London, The Town & Country Club.

OUT NOW

time's up

includes the latest single 'TYPE'

CBS

466920 1 4 2

Epic

KONTENTZ

SEBASTIAN BACH of SKID ROW: pic Michael Johansson/Repfoto

FLEXI-DISC TRAILER

Comin' your way next week: the first of four fabulous FREE Flexi-Discs! As ever, these malleable items will contain all-new, all-exclusive tracks from some of the hottest names in Heavy Metal! And wouldja believe that we kick off our series with a FREE Flexi featuring never-before-heard trax from **Skid Row** and **Winger**?! Ya wouldn't? But 'tis true! Check out the FACTS on...
PAGE 53

REGULARS

WEEK IN METAL page 12
KOMMUNIKATION page 14
SINGLEZ page 15
ANY KWESTIONS? page 16
KILLERWATT page 40
METAL GIG GUIDE page 44
KERROSSWORD page 45
PANDORA/OUTHOUSE page 59
METAL CHARTZ page 62

NELSON

All hail the Timotei Twins! Yep... blond brothers **Gunnar** and **Matthew Nelson** are set to become the AOR sensation of this (or, indeed, any other) century! **Alison Joy** gets the peroxide poop...
PAGE 8

SACRED REICH

Paul Miller reckons these burgeonin' Thrash 'n' bash merchants have the potential to achieve success on a global scale. Mainman **Phil Rind** ain't arguin' – and neither are the band's roadies, accustomed as they are to riding on the roof-rack of the Reich tour bus...
PAGE 28

IRON MAIDEN

They're bloody well back! As **Iron Maiden** prepare to release their long-awaited new single **'Holy Smoke'** and embark on their UK tour of small venues, **Mick Wall** meets up with bassist **Steve Harris** on holiday in Portugal. In part one of a mega-major interview, we find out all about the split with guitarist **Adrian Smith**, the effect **Bruce Dickinson**'s solo career has had on the band and a whole lot more...
PAGE 22

CIRCUS OF POWER

They're over 'ere supporting **Black Sabbath** even as we speak! But prior to **COP**'s arrival on these shores **Steffan Chirazi** caught up with vocalist **Alex Mitchell** in Las Vegas. **Colin Grigson** eat yer heart out...
PAGE 10

LOUD

Chris Watts sez that **Loud**'s debut album 'will almost certainly become the debut hard rock statement of the decade'. Band leader **Chris McLaughlin**, branded by some 'an arrogant egomaniac', reckons that 'there are no powerful Heavy Metal bands'. What's going on? Find out on...
PAGE 55

DONINGTON SOUVENIR POSTERS

LUKE MORLEY page 29
BRET MICHAELS pages 30/35
STEVEN TYLER pages 31/34
DAVID COVERDALE pages 32/33
NIGEL MOGG page 36

NOT TO MENTION

MAYHEM
Hoo-boy! Exclusive **Queensrÿche** tour dates! Plus: **Led Zep** compilation LP news and **Stevie Ray Vaughan** obituary...
PAGE 4

REKORDZ
Them boys **Queensrÿche** again, plus **Jimmy Barnes** and **Don Dokken**!
PAGE 18

KONCERTZ
The *Kerrang!*-worthy bands at the **Reading Festival** reviewed. Also: **Masters Of Reality** and **Circus Of Power**!
PAGE 48

VIEW FROM THE BAR
Revealed! *Big K!* contributor **Mörat**'s uncanny similarity to a character outta the cartoon **'Superted'**!
PAGE 60

***Kerrang!*, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ** Telephone **071-921 5900** Telex **299485 Music G** Fax **071-928 2839** Managing Editor: **Geoff Barton** Deputy Editor: **Neil Jeffries** News Editor: **Jon Hotten** Reviews Editor: **Alison Joy** Sub Editor: **Clare Dowse** Design: **Steve 'Krusher' Joule** Secretary: **Skarlet** Copy input/office assist: **Simone McBain** Contributors: **Jason Arnopp, Andy Boot, Maribeth Bruno, Brian Brandes Brinkerhoff, Sue Buckley, Steffan Chirazi,Kevin Flannery, David Galbraith, Mike Gitter, Elianne Halbersberg, Richard Heggie, Paul Henderson, Howard Johnson, Don Kaye, Paul Miller, Mörat, Derek Oliver, Dave Reynolds, El Rose, Xavier Russell, Jerry Uwins, Mick Wall, Chris Watts, Phil Wilding, Ray Zell** Photographers: **George Bodnar, Joe Giron, Ross Halfin,Paul Harries, Mark Leialoha, Ray Palmer, Dave Willis** Advertisement Manager: **Marc Gregory** Advertisement Representative: **Cara Mulford** Classified Advertisement Representative: **Marisa Borge** Advertisement Production: **Karen Denham** Publishing Director: **Eric Fuller** Managing Director: **Mike Sharman** Subscription Details: **£60** per year (UK and Northern Ireland), **$135** (Europe, air mail) and **$180** (America and the rest of the world, air mail). Send cheques/money orders payable to **'Punch Publications'** to ***Kerrang!* Subscriptions, c/o Punch Subscription Services, First Floor, Stephenson House, Brunel Centre, Bletchley, Milton Keynes MK2 2EW** Distribution: **United Magazine Distribution, 1 Benwell Road, London N7 7AX** Telephone **071-700 4600** Typesetting/Repro: **Marlin Graphics, 2-4 Powerscroft Road, Sidcup, Kent** Printers: **BPCC Business Magazines (Pulman) Ltd, Milton Keynes**
©1990 **Spotlight Publications Ltd** *Kerrang!* is a **United Newspapers Publication**

GEOFF TATE of QUEENSRŸCHE: pic Ross Halfin

Return of the British Empire

■ SEATTLE-BASED Techno-Metal quintet *Queensrÿche* undertake an extensive UK tour in November in support of their latest album, *'Empire'*, released through EMI on September 10 (see review page 18).

Mayhem can exclusively reveal that Queensrÿche will play the following shows:

- *Edinburgh Playhouse* November 1
- *Newcastle City Hall* 2
- *Nottingham Royal Centre* 4
- *Bradford St George's Hall* 5
- *Liverpool Royal Court* 6
- *Gwent Newport Centre* 8
- *Poole Arts Centre* 9
- *Manchester Apollo* 11
- *Aston Villa Leisure Centre* 12
- *Hammersmith Odeon* 14 and 15.

Tickets are priced at *£8*, *£8.50* and *£9* and are on sale from relevant box offices and usual agents.

The band will release a single, also called *'Empire'*, to coincide with the dates.

Priest 'not guilty' verdict in suicide lawsuit

■ BRITISH STARS **Judas Priest** have won their lengthy US courtcase, brought against them by the families of two teenage suicide victims.

Judge **Jerry Carr Whitehead** last week ruled in favour of Judas Priest and CBS Records in the $3 million suit, which claimed that subliminal messages on Priest's 1978 **'Stained Class'** album contributed to the suicides of **James Vance** and **Raymond Belknap**.

Judge Whitehead ruled that the band were 'exonerated from any responsibility' and that any sounds on the album that appeared as though they could have been messages were 'coincidental'.

The families of Vance and Belknap are free to appeal against the Judge's ruling, although no appeal has been lodged as yet.

The case, which was unprecedented in US legal history, attracted tremendous media attention in the US and throughout Europe.

■ **KAI HANSEN** has rescheduled his planned **London Astoria** show from September 22 to 27.

Support on this show, and the gig at **Manchester International** September 26, comes from German rockers **Victory**.

■ US STARS **Living Colour** follow-up their recent **Reading Festival** and **Marquee** appearances with a UK tour in October.

They play **Birmingham Hummingbird** October 6, **Bristol Studio** 7, **Manchester University Academy** 8, **Nottingham Rock City** 10, **London Town And Country Club** 11.

Tickets are priced **£6** for all shows except London, where they're **£7**.

The band have just released their second album, **'Time's Up'**, through Epic.

■ **CIRCUS OF Power** play **Birmingham Edwards** September 11.

Colorcode go undercover with 'Spyz

■ US FUNK rock meisters **Stevie Salas Colorcode** will support New York's **24-7 Spyz** on their previously announced October UK tour.

Stevie Salas Colorcode release a new single, **'The Harder They Come'**, through Island to coincide with the tour.

It's taken from the band's eponymous debut album, which was released in April.

■ FORMER **ROSE Tattoo** vocalist **Angry Anderson** has completed work on a new solo album, **'Blood From Stone'**, in Los Angeles.

Produced by Anderson's guitarist and co-writer **Michael Slamer**, it features the following tracks: **'Bound For Glory'**, **'Wild Boys'**, **'Heaven'**, **'Stone Cold'**, **'Fire And Water'**, **'Survivor'**, **'Motorbike'**, **'Love From Ashes'**, **'Born To Be Wild'**, **'Bad Days'**.

Along with Anderson and Slamer, the band features guitarist **Bobby Barth**, drummer **Tim Powles** and bassist **Jim Hilbun**.

Anderson has just split with label Atlantic, for whom the album was recorded, and is currently speaking to several labels interested in releasing the product.

Commenting on the split, Anderson told Mayhem: "I record some songs, I pick the best 10 with the management and the producer, and if the label don't like it then it's just stiff shit!"

■ RISING UK Metalheads the **Almighty** are currently working on a live album, **'Blood, Fire And Live'**, which is due through Polydor on October 1.

The album was recorded at several of the band's UK shows this year, and vocalist **Ricky Warwick** comments: "It's better than **'Blood, Fire And Love'** ".

■ **WARFARE** HAVE parted company with guitarist **Gunner**.

His replacement for live work is **JJ Dunn**. The band will remain as a three-piece in all future studio work.

Motörhead December tour delayed

■ UK ROCK legends **Motörhead** have postponed their planned December UK tour in order to complete recording work on their new album.

The band are currently in Los Angeles working on the opus, which is due through Epic in the new year.

Commenting on the postponement, mainman **Lemmy** said: "We're sorry if the decision pisses any of our fans off, but we're on such a roll with the LP that we wanted to keep up the momentum and get it finished before we hit the road again.

"As it is, we've been working so solidly on the album we haven't had any time to rehearse a new live show and Motörhead don't believe in giving a below-par performance. It's better for everyone that we wait 'til the new year. That way we can give our fans not only our best LP ever, but our best tour ever as well."

The shows are currently being rearranged, and will be announced soon. All tickets will remain valid, and refunds for those who can't attend the new dates will be available from the point of purchase.

Pages of history

Pic Paul Natkin

JIMMY PAGE: "it's the same picture with a different frame"

■ **ROCK MEGA-LEGENDS** ***Led Zeppelin*** **have their first ever anthology album, an eponymously-titled, six LP/four cassette/four CD package, released through East West on October 29.**

The 54-track boxed set has been digitally remastered by guitarist *Jimmy Page* and engineer *George Marino* and features the following tracks:

'Whole Lotta Love', 'Heartbreaker', 'Communication Breakdown', 'Babe I'm Gonna Leave You', 'What Is And What Should Never Be', 'Thank You', 'I Can't Quit You Baby', 'Dazed And Confused', 'Your Time Is Gonna Come', 'Ramble On', 'Travelling Riverside Blues' **(previously unreleased and taken from a 1969 BBC Radio session),** ***'Friends', 'Celebration Day', 'Hey Hey What Can I Do'*** **(previously only available as the B-side to the 1970 single version of** ***'Immigrant Song'*****), *'White Summer'/'Black Mountain Side'* (again taken from the 1969 BBC session), *'Black Dog', 'Over The Hills And Far Away', 'Immigrant Song', 'The Battle Of Evermore', 'Bron-Y-Aur Stomp', 'Tangerine', 'Going To California', 'Since I Been Loving You', 'D'Yer Mak'er', 'Gallows Pole', 'Custard Pie', 'Misty Mountain Hop', 'Rock And Roll', 'The Rain Song', 'Stairway To Heaven', 'Kashmir', 'Trampled Under Foot', 'For Your Life', 'No Quarter', 'Dancing Days', 'When The Levee Breaks', 'Achilles Last Stand', 'The Song Remains The Same', 'Ten Years Gone', 'In My Time Of Dying', 'In The Evening', 'Candy Store Rock', 'The Ocean', 'Ozone Baby', 'Houses Of The Holy', 'Wearing And Tearing', 'Poor Tom', 'Nobody's Fault But Mine', 'Fool In The Rain', 'In The Light', 'The Wanton Song', 'Moby Dick'/'Bonzo's Montreux', 'I'm Gonna Crawl', 'All My Love'.***

The set will include a 36-page booklet with full discography.

A condensed, 24 track triple album/ double cassette/CD set, *'Remasters'*, will be available from October 15.

Both 'Led Zeppelin' and 'Remasters' will be deleted on March 31 1991, thus making the sets more collectable.

Page, *Robert Plant* and *John Paul Jones* were all involved in the selection of tracks, and were keen to improve the sound quality of the existing CD's.

Page commented: "I really wanted to have a crack at improving the overall sound spectrum. Basically it's the same picture with a different frame."

John Paul Jones added: "The songs sound as fresh now as when they were first recorded, and their new positions in the running order seems to put them in a totally different light. It's been good hearing them again."

Stevie Ray RIP

Pic George Bodnar

STEVIE RAY VAUGHAN: an engaging and emotive performer

■ TEXAN BLUES guitarist *Stevie Ray Vaughan*, three close friends of *Eric Clapton* and an American pilot died on August 27 when the helicopter in which they were travelling crashed on a ski slope in Wisconsin, USA.

The other passengers who died in the crash were Clapton's tour manager *Colin Smythe*, bodyguard *Nigel Browne* and booking agent *Bobby Brookes*.

Vaughan, 35, was travelling the 70 miles to Chicago following a performance with Clapton and fellow bluesmen *Robert Cray* and Stevie Ray's brother *Jimmie Vaughan* at Alpine Valley, Wisconsin, when the helicopter crashed a mile from the concert site.

Clapton is reported to be "devastated" by the tragedy.

Stevie Ray and brother Jimmie grew up in Dallas listening to their parents' blues records and soon became blues prodigies.

After Jimmie moved to Austin, Texas, and formed the *Fabulous Thunderbirds* (whom he left just recently), Stevie Ray played in *Storm* and the *Cobras* before putting together *Double Trouble* with bassist *Tommy Shannon* and drummer *Chris Layton*.

With a unique guitar style blending the virtuosity of *Jimi Hendrix* with the passion of some of the old blues masters, and his gritty, powerful vocals, *Stevie Ray Vaughan And Double Trouble* recorded a series of articulate, acclaimed albums – *'Texas Flood'*, *'Couldn't Stand The Weather'*, *'Soul To Soul'*, *'Live Alive'* and most recently *'In Step'*.

Stevie Ray also played guitar on *David Bowie*'s highly successful *'Let's Dance'* album and twice received Grammy awards for his compositions.

Playing with Double Trouble, Stevie Ray was always a popular live draw and an engaging and emotive performer, belting out his own stylish blues songs and covering the likes of *Stevie Wonder*'s *'Superstition'* and Hendrix's *'Voodoo Chile'* with highly creditable panache. After recovering from a self-confessed drug problem that dogged a previous visit, his last British dates showed the guitarist to be back at the peak of his form.

Having played an acclaimed headline-sharing US tour with labelmate *Jeff Beck* earlier this year, his long-awaited return to the UK was due to take place with some dates this month.

PAUL HENDERSON

■ **IRON MAIDEN** release their long-awaited new single, **'Holy Smoke'**, through EMI on September 10.

It's backed with a cover of **Stray**'s **'All In Your Mind'**. 12" and CD picture disc versions feature an additional track, a cover of **Golden Earring**'s **'Kill Me Ce Soir'**.

Neither of the B-side tracks will be featured on the band's forthcoming **'No Prayer For The Dying'** opus.

The video for the single was shot on location in **Steve Harris**' barn, where the album was recorded, was directed by Harris and stars Maiden producer **Martin Birch**!

Chris Slade confirmed as new AC/DC skinsman

■ **AC/DC** HAVE confirmed that former **Firm** drummer **Chris Slade** has joined the band full-time.

Slade replaces **Simon Wright**, who's since joined forces with **Dio**.

Slade's first appearance with **AC/DC** is on their new single, titled **'Thunderstruck'**, and due through Atco/East West on September 10.

Taken from their forthcoming album, **'The Razor's Edge'**, it's backed with **'Fire Your Guns'**.

12" and CD versions add two bonus tracks taken from the band's **'Who Made Who'** album, **'DT'** and **'Chase The Ace'**.

■ UK ROCKERS **Demon** headline a new UK rock festival at **Wiltshire Wyatts Lake Farm** September 22.

Also appearing are ex-**Onslaught** vocalist **Steve Grimmett**'s new outfit **Lionsheart**, **Head 2 Head**, **Wild Angel** and **Monserrat**.

Tickets are priced **£5** in advance, **£7** on the day. They're available by post by sending a postal order plus SAE to: **WWPG Promotions, 23 New Broughton Road, Melksham, Wiltshire**.

The festival site is situated off junction 17 of the M4, approximately seven miles from Chippenham.

■ THE **THIRD Man** make an in-store appearance at **London Tower Records** September 6 at 1pm.

Band mainman **Gus Isadore** will play a short acoustic set at the signing.

■ **ROMEO'S DAUGHTER** play **London The Dome** September 8, **London Hippodrome** October 17.

■ MAD THRASHERS **Metal Duck** release a new album, **'Auto Ducko Destructo Mondo'**, through RKT on September 10.

The album is a follow-up to the band's split LP with **Lawnmower Deth**. The 'Duck plan to tour soon.

Jane's Addiction road ritual

■ RISING US rockers **Jane's Addiction** have lined up a UK tour in support of their just-released album **'Ritual De Lo Habitual'**.

They play **Birmingham Institute** September 26, **Bristol Bierkeller** 27, **Manchester International II** 28, **Edinburgh Network** October 1, **Newcastle Riverside** 2, **Nottingham Rock City** 3, **London Astoria** 5.

Tickets are priced **£5.50** for all shows except London, where they're **£6.50**.

Jane's Addiction were forced to cancel their planned appearance at this year's **Reading Festival** and the second night of their stint at **London Subterranea** recently after singer **Perry Farrell** lost his voice.

■ SEMINAL DEATH Metal band **Massacre** have reformed and will release a new album through Earache later this year.

The band line-up features guitarist **Rick Ross**, vocalist **Cam Lee**, bassist **Butch Gonzales** and drummer **Joey Cangelosi**.

The album will be produced by **Dan Johnson**, and among the tracks set for inclusion are: **'Bleed To Death'**, **'Devouring Hour'**, **'Mangled'**, **'From Beyond'** and **'Corpsegrinder'**.

■ FORMER **DURAN Duran** and **Powerstation** guitarist turned successful rock producer **Andy Taylor** has signed a solo deal with A&M.

His first release for the label will be an as yet untitled album of covers of '70s classics, currently being recorded and due for release at the end of October.

Taylor's band, along with Andy himself on guitar and vocals, features guitarist **Matthew Ashman**, drummer **David Palmer** and bassist **Kaz Lewis**.

■ **EXCALIBUR** HAVE lined up a UK tour.

They play **Dinnington Lyric** September 14, **East Kilbride Bruce Hotel** 20, **Aberdeen Caesars Palace** 21, **Forres Victoria Hotel** 22, **Glasgow Videodrome** 23, **Haywards Heath Clair Hall** 28, **Lowestoft Sports Centre** 29, **Harrogate Legends** October 2, **London Hippodrome** 3, **Bedford Angel** 6, **Guildford University** 7.

The band have replaced bassist **Geoff Livermore** with **Dean Wilson**.

■ **DIRTY WHITE Boy** release a new single, **'Let's Spend Momma's Money'**, through Polydor on September 10.

Taken from their recent **'Bad Reputation'** album, it's backed with **'Hard Times'**. 12" and CD versions add **'Back In The Night'**.

Dirty White Boy will support **Magnum** on their UK tour.

AT LAST THE ALBUM TO COMPLETE
EVERY HEAVY METAL COLLECTION

NWOBHM

New Wave Of British Heavy Metal

'79 Revisited

AVAILABLE ON CD · MC · LP

846 322-1 · 846 322-4 · 846 322-1

VERTIGO

phonogram

NELSON: COR, NOT HALF!

HOLY HIGH cheekbones and thrust-out chests! Long live pink glitter shirts and Vim-scoured ultra-violet teeth! And why haven't *I* got a carefully-composed anguished pout and strawberry Angel Delight-silky singing voice like these boys?!

No, this is not a red herring-type introduction to a **Screaming Death Bollocks** picture caption – we're talkin' **Nelson**! The sensation of the, er, fortnight, the album of, hmm, the last few minutes, at least!

Just ask **Dave Reynolds** – he's the man who wrapped five luscious, sheer silk-encrusted Ks on their debut LP **'After The Rain'**.

If your idea of sheer heaven is sharing a bath with **Derek Oliver** whilst eating quiche and listening to **Journey** on constant tape loop, Nelson are for you!

BUT WHO are these boys? Where have they been all our lives? And, most importantly, why do two of them look like the girl in the **Timotei** ad (y'know, the one in the white dress who frolics around in cowfields – narrowly avoiding the cowpats – whilst occasionally dunking her hair in the water trough)?

Nelson are – the new AOR gods! Led by identical twin brothers **Matthew** and **Gunnar Nelson** *(aka* the Timotei Twins) – who both sing, then play bass and rhythm guitar respectively – the band line-up is completed by **Bret Garsed** (lead guitar), **Paul Mirkovich** (keyboards) and ex-**Vinnie Vincent Invasion** drummer **Bobby Rock**.

And the twist in the superbly shampooed tail (tale?) is that Matthew and Gunnar are, in fluffy FACT, the sons of late rock 'n' roller **Rick Nelson**, as well as being the grandsons of '50s US TV stars **Ozzie** and **Harriet Nelson**!

Gosh and double gosh! Just think, one day **Pretty Boy Floyd**'s grandchildren could be making music like this...

Indeed, at the time of writing, 'twould seem as if the whole of America is in the grip of Nelson-mania. Their aforementioned 'After The Rain' LP is at number 30 in the all-important *Billboard* listings after a mere six weeks on release, while '(Can't Live Without Your) Love And Affection' is at 15 in the Singles chart!

NELSON WERE originally formed in the mid-'80s, when they were mere Timotei-tots of 16, but their bubblegum blowouts proved too limp even for the boys themselves, so they promptly (but temporarily) split the band. Fortunately, after a period of sensitive soul-searching (and a trip to Australia), they had second thoughts, put together some demos, contacted Geffen A&R guru **John Kalodner** – and the label signed them in '88.

'After The Rain' is the first fresh, fragrant fruit of that relationship, 10 tracks of unashamed girlie guff that'll go down a storm with anyone who's ever worn pink, listened to **REO Speedwagon** or eaten half a pound of **Thorntons** vanilla truffles all at once and without stopping. Slurp.

And if that lot makes you feel sick, just listen to what their biography has to say: *'Matthew and Gunnar are probably closer to each other than any two people you can think of.*

'On first glance, they are identical – the handsome good looks, the long blond hair. But Gunnar is left-handed and

NELSON: boots by Curtess, carpet by Queensway, music by, er... Nelson

NELSON: unlikely to record a cover version of Black Sabbath's 'War Pigs'

They're fluffy. They're pink. They make the girl in the Timotei TV ad look like the roadie in Brick Outhouse. They're NELSON and they're the hottest AOR sensation of the year. Quiche-handed ALISON JOY gets the Silvikrin scam...

Matthew right-handed. (Oh noooo! – Distraught Ed.)

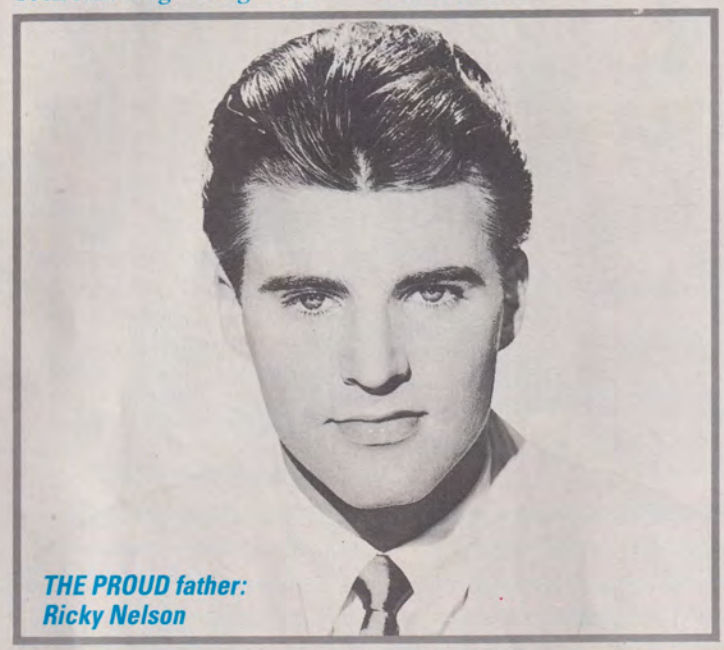
'Gunnar is more physical, emotional and unpredictable (Bit of a beast, eh? – Rampant Ed.) *while Matthew is more spiritual, romantic and intuitive'* (Awwww! – Sweet Young Boys Ed.).

Marshmallow mayhem ain't in it. Nelson are what the light, airy, buttercream stuffed sponge is to the 10 day old rock cake languishing in the tin; what a delicately prepared *salad niçoise* is to sausage and mash; what that lovely black cherry blancmange is to a bad case of spotted dick.

...And above all, what the squirty, carefully kept Timotei bottle is to a 10-gallon container of Acme's All Purpose Nit Killer (Frequent Use).

Rock like jelly!

PS. I deny that I ever wrote this article.



THE PROUD father: Ricky Nelson

NELSON: Gunnar (left) and Matthew

WALK ON FIRE

THE NEW SINGLE

CRIME OF LOVING YOU

OUT NOW

7" · 12" · COMPACT DISC

CONTACT THE CRIMELINE

0898 100 381

MCA

THE CIRCUS COMES TO TOWN

ALEX MITCHELL (seated, top) with Circus Of Power: a man who doesn't sacrifice kittens to get a piece of pussy!

Pic Mark Leiah

Imagine the biggest walking Heavy Metal cliché you can think of. Bandanna, jeans, Harley shirt, tattoos... and, of course, shades. Imagine that and you've conjured up a picture of ALEX MITCHELL, singer/mainman with New York City hotshots CIRCUS OF POWER. STEFFAN CHIRAZI talks to this rockin' ringmaster (...or should that be 'kerrangin' clown'?)

MY LAS VEGAS hotel room door is kicked open by a thuggish motorcycle boot.

A six-foot rock 'n' roll caricature called Alex Mitchell, mainman with Circus Of Power, stomps in to be interviewed by yours truly. He wears bandanna, shades, jeans and Harley Davidson shirt. Tattoos battle with skin for space on his arms.

Mitchell doesn't take off his shades even when I click the tape into gear. Can you ever trust someone who wears sunglasses indoors?

Over the course of our conversation, I become convinced that Mitchell is the personification of Rik Mayall's 'Bad News' character Colin Grigson...

I start, reasonably enough, with a question regarding one of the songs on COP's latest album 'Vices'. I ask Alex if the song 'Dr Potion' (which deals with a witch doctor) is based on someone he met in New York's Lower East Side?

"No, I think it's closer to me than a real character on the streets," he sighs. "I'm a real believer in things like Celtic love charms... man's been doing little things to try and win over women since the dawn of time, y'know," he laughs.

"I mean, I don't sacrifice kittens to get a piece of pussy! Like the correlation there – kitten-pussy?" He pauses. "So yeah, basically that character's just a part of me."

OF COURSE, this leads me to presume that a song like the LP's title track 'Vices' must deal with the topic Alex knows best – Alex Mitchell.

"It's partly me and partly, like, the state the whole world's been in for a long time. The sex, the booze, the drugs and the violence, vices make the world go around."

I assume these vices drive Alex Mitchell. Slumped in his chair, hands resting on his stomach, he seems arrogantly comfortable. And he still won't take his shades off.

"I try to be a commander of abandon and a disciple of discipline, if y'know what I mean by that."

I am clueless, actually.

"When it's right to create chaos, it's right. We all know when it's wrong because we wake up and think, 'Why did I do that?'"

Do what? I'm confused. I don't have the script in front of me. What are the good things Mitchell's done this year as a 'commander of abandon'?

"I tell people my real feelings for them, feelings that I might have trouble getting out normally. I also like to smoke hash and herb and write every morning when I get up; that's when I do my most creative stuff."

So an album by Circus Of Power is really more of an Alex Mitchell travelogue?

"Yeah. I don't do that 'boy-meets-girl, boy-leaves-girl' bad-ass rock 'n' roller shit."

Whilst undeniably a 'street level' band with a dedicated following, by Mitchell's own admission Circus Of Power do not sell a bunch of albums. Why?

"We don't play the game with the rock industry. We don't make bullshit music for MTV. There are a lot of

original bands out there who basically aren't selling records."

WHAT IF your label RCA assured COP that they could get an 'in' on MTV's rotation? Would that wash with you?

"Oh, sure. I don't have a problem with the aesthetics of music television, I just have a problem with the way it's done. It's Michael Jackson, Faith No More, Michael Jackson, Faith No More... all f**king day. Why does anyone wanna see that?

"What I'm sayin' is, we're hard to pigeon-hole; we say things that people don't wanna hear and maybe for some bands that works. But with us they try to put us in that Guns N' Roses/Cult thing, which we ain't havin'.

"People in general right now have the worst taste ever. The public eats what the public's fed. People these days are just so apathetic... they don't know what good stuff is. I find it very important to just write good songs and let them speak for themselves."

Alex looks like he'd be happy to place your teeth into your colon with his right boot. Is he a 'f**k' or 'fight' guy?

"I'm a completely non-violent person. People get the wrong impression of the band," he sighs. "I think we're a lot more intelligent than your average bunch of Joes with guitars, but just by looking at us people get intimidated.

"I can't tell you how much I've been influenced by music. I listen to Frank Sinatra all day on the bus sometimes..." – ALEX MITCHELL

"I get stared at every day. I get followed in supermarkets ...but it doesn't bother me. It's part of my whole thing. I don't mind explaining to people that I abhor violence; in the state of the world right now it's just senseless to be a violent person.

"I've lived on the worst streets of New York where the racial problems are insane... I've got friends of all races and all religions, y'know."

Give that man a Brownie point.

I CHANGE TACK, and introduce the subject of influences.

Mitchell bursts right in. "I can't tell you how much I've been influenced by music..."

So when he was growing up, what did Alex Mitchell listen to?

"As a child I had a lot of uncles who turned me on to Howlin' Wolf sessions. I also loved Creedence and later on I got into the Doors. I also liked Hendrix a lot, and Humble Pie. And I really love the Beatles – McCartney was a brilliant songwriter – and the Damned – what a band, Captain Sensible's a genius.

"I also enjoy bands like Black Flag and Dead Kennedys. I like the Replacements a lot and I listen to Frank Sinatra all day on the bus sometimes." Phew.

Did Black Sabbath ever figure in any of this? Did Alex ever see them?

"No, never did – but I love them."

What does he think of the current Sabbath line-up, who COP are supporting on their current UK tour?

"I haven't listened to them since Ozzy was in them. I don't listen to a lot of Heavy Metal now because there just aren't enough good bands around. I'm more interested in Circus Of Power and what we do."

With all the references to the Beatles and the Damned and the suggestions that McCartney and Sensible are geniuses, it is fitting that Alex Mitchell finishes the interview with an explanation of it all.

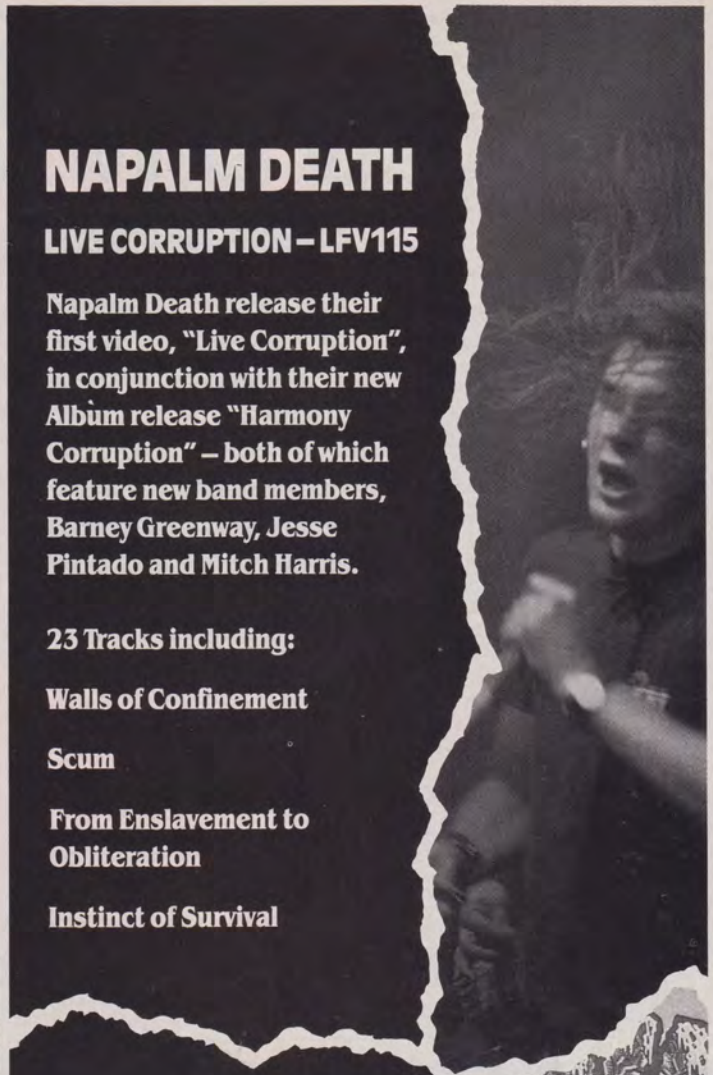
"When I was younger I got into these books by Carlos Castaneda, who wrote the books about the teachings of Don Juan. Don Juan's vision of life and power came through psychotropic drugs, the power of suggestion..."

So you're into mushrooms?

"To quote Timothy Leary, I never really came down. It's not that I'm seeing three of you right now... but my mind has been changed forever."

A FEW YEARS ago, this would've worked. I'd have left the interview in a state of confusion, wondering whether Alex Mitchell was blissfully ignorant or playing a big, funny game.

The clincher is that he never takes his shades off. Can you honestly trust a man who wears shades indoors? No.



NAPALM DEATH

LIVE CORRUPTION – LFV115

Napalm Death release their first video, "Live Corruption", in conjunction with their new Album release "Harmony Corruption" – both of which feature new band members, Barney Greenway, Jesse Pintado and Mitch Harris.

23 Tracks including:

Walls of Confinement

Scum

From Enslavement to Obliteration

Instinct of Survival

GWAR

LIVE FROM ANTARCTICA THE MOVIE – LFV117

Banned from playing most of their U.K. tour dates, this is the first chance for most to witness the antics of the original Antarctic Warriors. A unique combination of thrash metal horror and sex is unleashed on the world in early October.

Fotodisk.

CHANNEL 5

All Fotodisk Products are distributed through Channel 5 Distribution Ltd.

FOTODISK VIDEO – Unit 65, Azura Close, Woolsbridge Industrial Park, Three Legged Cross, Wimborne, Dorset, BH15 6SZ

WEEK IN METAL

1970

Taste almost split after rows over touring policy. **Free** set up a huge European tour. **Pink Floyd** are commissioned to write a score for **Rudolph Nureyev**! **Al 'Blind Owl' Wilson** of **Canned Heat** dies aged 24. **Mark Clarke** replaces **Tony Reeves** as **Colosseum**'s bassist. **Deep Purple** perform **Jon Lord**'s **'Gemini Suite'** – on Radio Two! **Black Sabbath**'s **'Paranoid'** LP is released.

1971

Curved Air are forced to cancel gigs after drummer **Florian Pilkington-Miksa** comes down with jaundice. **Wishbone Ash** tour to support **'Pilgrimage'**. **King Crimson** release **'Islands'**. **Kevin Ayers** joins **Gong.**

1972

Beck, Bogert And Appice will debut at the **Oval Festival**. **Budgie** release **'Squawk'**. **Hawkwind** hit the road. **Ten Years After** finish recording **'Rock 'N' Roll Music To The World'**. **Grace Slick** and **Paul Kantner** are beaten up by police after a gig in **Akron, Ohio**. **Mott The Hoople** tour.

Pic Paul Cox/LFI

OZZY OSBOURNE: in trouble again ('89)

1973

Tony McPhee quits the **Groundhogs** to go solo. **Man** tour. The **Rolling Stones** release **'Goats Head Soup'**. **Free** bassist **Tetsu** gets help from the Musicians Union in his quest for a work permit.

1974

Hawkwind release **'In The Hall Of The Mountain Grill'** – named after a café in **Ladbroke Grove**! **Budgie** record gigs for a possible live LP. **Alice Cooper** gets a **'Greatest Hits'** release.

1975

The reformed **Pink Fairies** hit the road, with **Larry Wallis** splitting his time between them and **Motörhead**. **Van Der Graaf Generator** reform and tour. **Mott** release **'Drive On'**. **Jethro Tull** have **'The Minstrel In The Gallery'**. **Budgie** release **'Bandolier'**. **Pink Floyd** say **'Wish You Were Here'**. **Back Street Crawler** call off their tour as **Paul Kossoff** has just had liver and heart failure. **Deep Purple** announce the imminent release of **'Come Taste The Band'** and their debut tour with **Tommy Bolin**.

1976

Thin Lizzy release **'Johnny The Fox'**. The **Fallen Angels** tour with **Twink** and ex-**Humble Pie Greg Ridley** in their ranks.

1977

Michael Schenker returns to **UFO** after being stopped for speeding and recognised by Plod as a listed missing person. **Wishbone Ash** and **Lone Star** are on the road. **Thin Lizzy** release **'Bad Reputation'**. **Moxy** have **'Ridin' High'** and **'Moxy II'** released here, and **Piper** put out their eponymous debut – featuring **Billy Squier**.

1978

Van Der Graaf split, as they simply feel the band has run its course. **Ten Years Later** bring **Alvin Lee** to the UK. **Hawkwind** play a 40-date tour. **Rory Gallagher** releases **'Photo Finish'** and **Jethro Tull** are **'Bursting Out'**.

1979

Camel tour. **Judie Tzuke** supports **Gallagher And Lyle**! **Rory Gallagher** releases **'Top Priority'**.

1980

Kate Bush releases **'Never Forever'**. **Vardis** show they were born losers by signing to Logo.

1981

Guy Stevens dies of a heart attack in his late 30s. A demon producer, he was also the man who discovered **Mott The Hoople**. **Michael Schenker Group** get eponymous. **Cozy Powell** releases **'Tilt'**. **Iron Maiden** release **'Maiden Japan'**.

1982

Kate Bush releases **'The Dreaming'**. **Bad Company** are **'Rough Diamonds'**. **Survivor** release **'Eye Of The Tiger'**. **Y&T** support **AC/DC**. **Asia** set a UK tour. **MSG** tour – but as **Graham Bonnet** quit, and **Gary Barden** was only a last minute **Reading** replacement, who will sing? **Rock Goddess** sign to A&M, and begin work on their debut LP.

1983

Manowar release **'Into Glory Ride'**. **Battleaxe** scream **'Burn This Town'**. **Diamond Head** tour, and **Lita Ford** is set as support for the **Rainbow** tour.

1984

Motörhead release **'No Remorse'**. **McCoy** emerge with the line-up of **John McCoy** (bass), **Paul Samson** (guitar), **Ron Rebel** (ex-**Iron Maiden**, apparently, drums) and **T Bone** (vocals).

1985

UFO line up a tour. **Gary Moore** releases **'Run For Cover'**. **Yngwie Malmsteen's Rising Force** are **'Marching Out'**.

1986

Rio release **'Sex Crimes'**. **FM** are **'Indiscreet'**. **Vinnie Vincent's Invasion** get eponymous. **Gary Moore** is **'Rocking Every Night'**.

1987

Ian Astbury spends a night in the cells after the **Cult**'s **Vancouver** gig degenerates into a riot following his attack on bouncers for whacking da kidz. **John Waite** releases **'Rovers Return'**. **W.A.S.P.** are **'Live... In The Raw'**.

1988

Motörhead release **'No Sleep At All'**. **Jimmy Page** cancels US dates after an emergency operation for stomach trouble. **Fish** gets himself knocked out by a bouncer in an **Edinburgh** nightclub. **Britny Fox** release **'Britny Fox – The Album'**.

1989

Ozzy Osbourne is remanded on bail by **Beaconsfield** magistrates over charges relating to an attack on his wife and manager **Sharon** at their home. **Dogs D'Amour** have to change the name of their **'Errol Flynn'** LP after the man's US estate object. **Tony Levin** (bassist with **Anderson Bruford Wakeman Howe**) is hospitalized with hepatitis. **Jesse Pintado** joins **Napalm Death** on guitar. **IQ** split after a final **Marquee** gig, disillusioned at their lack of success. **Blue Cheer** release **'Blitzkreig Over Nuremburg'** and **Great White** are **'...Twice Shy'**.

Archive anarchy by Andy Boot

hardware

NO FLESH SHALL BE SPARED

PALACE PRODUCTIONS AND MILLIMETER IN ASSOCIATION WITH BRITISH SCREEN AND BRITISH SATELLITE BROADCASTING PRESENT A WICKED FILMS PRODUCTION
DYLAN McDERMOTT STACEY TRAVIS JOHN LYNCH WILLIAM HOOTKINS IGGY POP AS ANGRY BOB
SPECIAL MAKE UP EFFECTS AND ROBOTICS CREATED BY IMAGE ANIMATION SPECIAL EFFECTS CO-ORDINATOR BARNEY JEFFREY PRODUCTION DESIGNER JOSEPH BENNETT
EDITOR DEREK TRIGG ORIGINAL MUSIC SIMON BOSWELL DIRECTOR OF PHOTOGRAPHY STEVEN CHIVERS CO-EXECUTIVE PRODUCERS BOB WEINSTEIN HARVEY WEINSTEIN
EXECUTIVE PRODUCERS NIK POWELL STEPHEN WOOLLEY TRIX WORRELL PRODUCED BY JOANNE SELLAR PAUL TRYBITS WRITTEN AND DIRECTED BY RICHARD STANLEY
SOUNDTRACK AVAILABLE ON ALBUM, CASSETTE AND CD

RELEASE DATE 5TH OCTOBER 1990

KOMMUNIKATION

Spit it out to Kerrang!, Kommunikation, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

SHIRTS OFF MY BACK

THIS IS a desperate plea from a very desperate T-shirt-less girl. I'm begging you (on my knees) to please, please, *please* print this, next ish.

To the guy who was in front of me (on about the second row) at Donington (the one with the short, blond hair, woolly hat, disposable camera, mouth organ, Iron Maiden denim and crap jokes), from Devon: I'm the girl with long dark hair who gave you my FIVE T-shirts to put in your bag to look after (two Whitesnake, one Aerosmith, one Offical Donington and one weird one). We couldn't find you afterwards!

PLEASE write to me and let me know if you've still got 'em, or if you send 'em to me with your name and address, I'll refund you the postage.

I hope I hear from you soon, cos I'm desperate. (I'm also £48 worse off.) **Poison's biggest fan (aka Anastasia Zakar-Smith), 23 Cambridge Street, Spondon, Derby, DE2 7PZ.**

P.S. Wasn't it f**kin' brilliant?!

POISON PENS...

I HAVE just read your Donington '90 review in issue 304, and I have to say that the Poison review by Howard Johnson is the biggest pile of shit I have ever read. I was at Donington and Poison blew me away! For me they were the best band on the day – so Howard, F**K OFF! **A Poison Fan.**

...AND AGAIN

I DON'T exactly know how I'm going to get over in this letter how I feel. Let's put it this way – if Howard Johnson was here I'd take a leaf out of Tyla's book and spit on him, at the very least.

I've just read his review on Poison at Donington and it's the most unfair and misleading piece of journalism I've ever read. Is this guy for real?

Until now I loved *Kerrang!* and bought it religiously every week – I shan't be bothering any more, that's how strongly I feel.

I was at Donington mainly to see my favourite lads the Quireboys, plus the added bonus of Steve Tyler. The Quireboys were good but I've seen them do better, but it was Poison who made the day. They got the whole place moving and singing and the calls for an encore weren't matched by any other band. 'Every Rose' may not have moved Mr Johnson, but the calls for Poison to return certainly moved me.

Maybe Mr Johnson had had too much free 'hospitality' or maybe he just doesn't have any feelings. He certainly can't review rock bands! Why don't you leave the job in the professional hands of Ray Zell and Phil Wilding in the future and dispose of that Jerk Johnson? **A very disappointed and upset ex-*Kerrang!* reader, Sharon, Surrey.**

Pic George De Sotalfi

MATTER OF OPINION

IT NEVER ceases to amaze me when some people write in to complain about a reviewer who has given his/her personal opinion on a LP or concert. Just because their fave band didn't get total praise from your mag, they write that 'so and so are brilliant and Whatsisname doesn't know what he/she's talking about'.

Well, you dickheads, it's only one person's f**kin' view, and just because this reviewer has given some constructive critisism, it doesn't mean they're right, does it?

If *Kerrang!* gave a 100% arse lickin' to every band, it wouldn't be a very good mag, now would it? **Vicky Marie, Brum.**

SNAKES ALIVE!

THE MORNING after Donington I wrote a letter in praise of Whitesnake, knowing that it had no chance of being printed. Not *Kerrang!*'s golden boys, are they?

Three days on, I read Neil Jeffries' review of the headliners at 'Monsters of Rock' and had to stifle a yawn. It was so predictable – let's stick another knife in Coverdale's back.

It's about time the ordinary fan was allowed to speak out in the band's defence. For every cynical journalist, there are thousands of Whitesnake fans out there who still love the guys, fashionable or not.

Donington for me was a wonderful experience. I'm proud of David and all his many achievements. Long live Whitesnake! **Lynne Walsh, Ayrshire.**

AIN'T NO COV...

CAN DAVID Coverdale, with the possible exception of his good lady wife, please anybody?

In 1987 Whitesnake left behind the blues-based heavy rock which had been their trademark. What happened? They became more popular than ever before, and, despite the initial review, *Kerrang!* loved it. A tour followed which produced (in *Kerrang!*) fine reviews from both sides of the Atlantic.

Now at Donington, we saw a much improved version of this 'new style' Whitesnake. No Vivian Campbell who almost single-handedly destroyed 'Ain't No Love...' (is there a greater crime than that?), but instead Steve Vai, who linked superbly with Adrian Vandenberg, and a Mr Coverdale in much better voice than on the previous tour. What happens? Neil Jeffries wants the 'old style' band back!

If Whitesnake still produced the same type of music as they used to, and Micky Moody was still playing the same solo – would Mr Jeffries accuse David Coverdale of being boring and dated? Probably!

Personally, I would rather see the 'Coverdale, Moody, Marsden, Murray, Paice and Lord' Whitesnake – but whilst they still stand head and shoulders above every other band (including *Kerrang!*'s beloved Aerosmith), does it really matter who's in them or what sort of music they play?

David Coverdale – thank you for a great day. Here's to rock 'n' roll! **Paul Timmis, Coventry.**

BLACK MARQUEE

I'M RIGHT annoyed – does the word Marquee explain?

Call me old fashioned, but myself and my sister were looking forward to sitting outside the Marquee from seven in the morning until seven at night and then getting the fantastic reward of seeing Poison. I'd been looking forward to this for weeks – I rang the Marquee every so often and was told that there would be no advanced tickets.

So, imagine my annoyance when I rang the Marquee only to be told, "All the Poison tickets are sold."

Where the hell did they go then? Why didn't the bloody Marquee say from the start that the tickets were only going to groupies, musos and journos? Don't fans count any more? **Sam, Herts.**

CRÜE–DITY

1) Mötley Crüe are shit
2) Guns N' Roses are not
3) Axl Rose is God
4) Vince Neil is an annoying little twat. **Guns N' Roses Fan.**

AGE OLD PROBLEM

WHILE THUMBING through your magazine this evening, I couldn't help noticing a small publishing error.

On page 30, somebody called Tommy Aldridge claims to have just turned 40 years of age. However, the chap on the extreme right of your centrefold shot is a 67-year-old man.

Have your researchers got his date of birth wrong, or is the man an imposter? **Paul, Manchester.**

LAZY 20

BIRDLAND

4 TRACK 7" EP WITH GATEFOLD SLEEVE

lazy records

RELEASED ON SEPT. 10TH
LIMITED EDITION OF 20,000

rock 'n' roll nigger
protection roller coaster don't hang on

SINGLEZ

DOGS D'AMOUR 'Empty World' (China)

Two minutes-plus of soulful lament laid bare with a beat-up acoustic guitar and what I imagine to be a string quartet. Sound limp? Far from it. As was the case with 'A Graveyard Of Empty Bottles', the Dogs' simplicity is surely their strength.

COLIN JAMES 'Just Came Back' (AVL)

Australian, young and just cruelly robbed of his first step into the British limelight. He was the very talented support on the Stevie Ray Vaughan dates, now obviously cancelled. Anyway, it's Colin we're talking about here. He has a nicotine edge, blurred by too many late nights in back bars with his guitar strung tight. His voice is that of a veteran, and it's said that Radio One (who?!) have already started to play this thing ..

WILDLIFE 'Rat Race' (Epic)

Slide guitar bongo fury! Beach blanket bust! Slumber party massacre! Wild(ing) at heart! Rabid grannies! Time for bed, said Zebedee! ...Well, it's good to see that you're curious to have come this far. The reasoning behind all of that is this: Wildlife (hell, that's an original name...) are the kind of rocked up blooze band who are just whipper in a basement around midnight. Situated on my floor a little after 10, however, and the impact wears thin. Then you start thinking film titles, faithful or otherwise, and just how subversive 'Magic Roundabout' really was. Hey, the PMRC know all about it. That's the kind of gig this is; light a cigarette and hand me a beer. Otherwise forget it.

JAGGED EDGE 'You Don't Love Me' (Polydor)

I recall reviewing the first Jagged Edge mini-album and being slowly worn down by the very average impression it left on me. I'm still not fully convinced that they have much more to offer, though it has to be said (and I'm doing the talking) that 'You Don't...' is a fine blend of vintage Bad Company and something else that evades the probing motion of my finger. Jagged Edge are fine, but then that never started any fires.

HEADS UP 'Corny Style Pizza' (Emergo)

Albert Bouchard, late of Blue Öyster Cult, produced this single. I thought he was dead – in fact I had a long-standing bet with my Sarf London flat mate geezer that this was the case. Enough. Heads Up are another example of the New York, mix it up, Thrash/funk/what-you-will phenomenon. No-one mentioned the word bandwagon, but when you're up against the Spyz you really should start to worry. I'd be interested to hear the album.

MYKE GRAY of Jagged Edge

THE FEAR 'Maggie' (Fear)

The Fear play pub rock with a hint of slide guitar and a handful of gang vocals. In another time they'd have been called Wildlife and would have just signed a deal with Epic...

CRAZYHEAD 'Everything's Alright' (Black)

There you go, let a band control their own label and they start going soft on you. This dawdles, and Crazyhead once ran. This meanders, and Crazyhead were once content to waggle their collective fingers in the air and use the F-word to extraordinary effect. No, I can't say I'm particularly impressed.

THE CHILDREN 'Never Get Out Alive' (IM)

This is a strutting, flash-bastard-in-leather-strides sort of number. Pout, pose and substance. Quite grand, drop me a line.

Reviewed by Phil Wilding

ANY KWESTIONS?

THE MORALES OF THE STORY...

■ DO YOU remember the mysterious **Michael Morales**, who was a hit as a 10p bargain bin purchase a few years ago? Well, thanks to **David Marlow**, **Iain Head** and **Jack McGuigan**, I can now reveal a bit more about this mysterious personage.

All any of us knew about him before these chaps lent a hand was that he had an LP on Wing... Well, I can now reveal that it was titled **'Michael Morales'**, and came out as a US release only last year!

I'm reliably informed that Shades are stocking copies, so perhaps other Metal specialists around the country are as well. The single that stirred up all the fuss, **'Who Do You Give Your Love To?'**, was issued here as a 12" 45 – so why not the LP?

The LP itself is a real one man affair – Morales wrote all the songs bar one, played all the instruments bar lead guitar on two tracks (which were handled by **Elliot Easton** of the **Cars**), and, although it was produced by **Roy Thomas Baker**, he had a **Ron Morales** as production consultant. Nothing like keeping it in the family, is there?

IQ AT GENIUS LEVEL

■ NOW FOR two quick excursions into the world of UK Progressive rock from the '80s. First up is **Russell Leney** of **Woodingdean**, who bought **IQ**'s **'Are You Sitting Comfortably?'** last year, and would like an IQ discography.

In fact, the band sprang out of the **Southampton** area in the early '80s, and were always slightly different from the majority of new Prog bands as they brought something fresh to the genre, instead of just rehashing old styles.

Their first vinyl appearance was on an LP of ***'Melody Maker'*** demo-tape winners in '83, and in the next year they issued **'Tales From The Lush Attic'** on their own One Shoe label. This was followed by **'The Wake'** on the Sahara label in '85. Both these have been made available on CD by the Samurai label, who handled their next release, **'Living Proof'** in '86.

At this point the band consisted of **Peter Nicholls** (vocals), **Mike Holmes** (guitar), **Martin Orford** (keys), **Tim Esau** (bass) and **Paul Cook** (drums). Nicholls was soon to be replaced by **Paul Menel**.

It was at this point that the band came to the attention of **Cliff Burnstein** and **Peter Mensch**, who were in the process of setting up their own label through Polygram, called Squawk. They liked IQ, and so the band ended up on a major, going out with the Vertigo tag on their last two albums: these were **'Nomzamo'** in '87, and 'Are You Sitting Comfortably?' last year.

Unfortunately, it seems that the record company never really got behind them, and due to the lack of success they decided to call it a day not long after the LP emerged, with Paul Menel going on to form another band with Paul Cook.

IQ (Peter Nicholls era): and just who is that sissy with the lipstick?

NIGHT GAMES

■ MORE '80s Prog queries from **John Louie** of **Parkhouse**, who wants a run-down of **Twelfth Night**'s catalogue. And as if that wasn't enough, there're also a couple of strange anomalies in their career he'd like answered – like, why doesn't **Geoff Mann** appear on **'Live At The Target'** (easy, he hadn't properly joined yet), and why do the band lose bassist **Clive Mitten** temporarily for **'Fact And Fiction'** (search me – maybe he was ill, cos he certainly didn't leave!).

Twelfth Night began as an instrumental outfit based in **Reading**, with the ever present line-up of **Andy Revell** (guitars), **Rick Battersby** (keyboards), **Brian Devoil** (drums) and Clive Mitten (bass – apart from the abovementioned disappearance).

As the band were Proggies at the time of Punk, they had to go the indie route, and formed their own TN Records. The first release on this label was 'Live At The Target' in 1981. They then recruited vocalist Geoff Mann, and released the cassette only **'Smiling At Grief'** in '82. However, it was not long before they were back on vinyl with the same year's 'Fact And Fiction'.

In 1983 two important things happened: firstly the band were signed by MFN, which could only be good. The bad news was that Geoff Mann decided to concentrate on his religious interests, and began studying to be ordained. His parting gift to the band was **'Live And Let Live'**, recorded at the **Marquee** on November 5th 1983, but not released until early the next year. I believe Geoff is now a vicar in **Bolton**, and still records with his own band, the **Bond**.

The lads recruited new vocalist **Andy Sears**, and like **Pallas** before them tightened the sound and songs to be a bit more mainstream. They cut **'Art And Illusion'** for MFN in '84, before signing to Virgin/Charisma in '85, with whom they cut an eponymous LP the next year. This didn't really do much (although it is now available as a budget issue), and they just seemed to fade away.

I'd also like to give you a Bond discography, John, as you say the Geoff Mann LPs are your faves, but unfortunately, all his material is hard to track down as some of it was cassette only – so if you see this, Geoff, drop me a line!

Metal-related problems answered by Andy Boot. Send your kweries to: Any Kwestions?, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

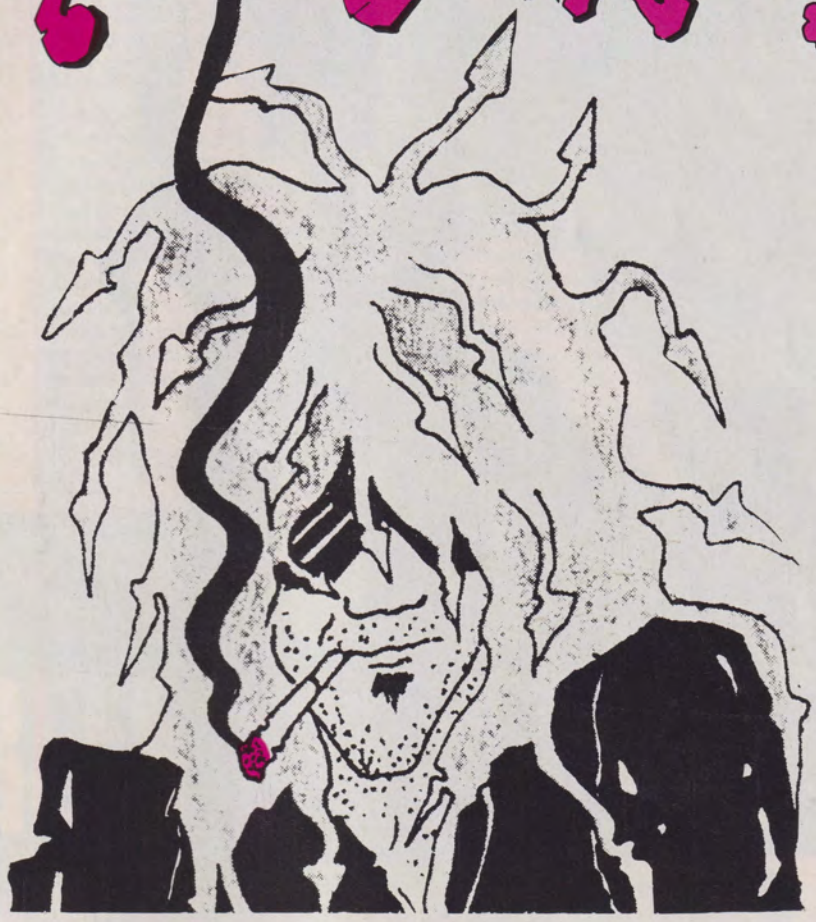
QUEENSRŸCHE

EMPIRE

NEXT WEEK

CAN'T YOU HEAR IT CALLING?

THE DOGS' D'AMOUR



Brilliant New Single

EMPTY WORLD

available on 7" · 12" · Cassette and CD single

released September 3rd

Available at All Good Record Shops Including HMV

REKORDZ

Pic Ross Halfin

K: Koff!
KK: Kroak!
KKK: Kor!
KKKK: Krikey!
KKKKK: Kosmik!

QUEENSRŸCHE
'Empire'
(EMI MTL1058)

KKKKK

I DO declare total maturation, complete development and a rich collection of styles and songs. So let's knock this old bastard on the head once and for all, shall we? This is not 'Operation: Mindcrime II'; this is nothing so cheap and easy as a second-grade sequel. So don't even sniff for it, losers.

If this in any way disappoints or pre-decides your reception of 'Empire', then you are one sorry old case. This album is the meet-and-match of Queensrÿche's various styles and ideas over the years, and whilst it may be a heavy step towards chartdom, it is a refined and dignified one.

The overall sound of 'Empire' (produced by Peter Collins) straddles Yes' 'Big Generator' and Leppard's 'Hysteria', all those velvety-smooth reverbs and punches oozing copiously from every groove. You also get a whiff of Rush, but I suspect this has as much to do with Collins as anything else.

Yet the guitars are perhaps sharper, more precise and striking than ever before on a Queensrÿche record (the clarity and quality of sound is striking), and anyway, this

QUEENSRŸCHE: 'the consummate in commercially viable rock albums'

Empir'-ical evidence

all comes down to songs. Each one is a winner and none bear any tired, formularic relationship to each other. It's a full set of strong frontrunners, right from the crisp opening attack of 'Best I Can', a DeGarmo-penned song about hope and self-fufillment that features a keyboard part as hard to shake as a piece of stale gum on the sole of your shoe.

Maybe the album's most striking moment is the poignant 'Della Brown', a song about a homeless woman complemented with some soulful, sensitive arrangements – and as if to illustrate just what this album's all about (variety), up comes 'Another Rainy Night (Without You)', a full-on hitsville love song. The title track is a moody and forceful punch, guitars cranking a little louder, a little more aggressively, as Queensrÿche tell you just what this world is coming to.

The most interesting song is 'Silent Lucidity', a ballad-type with that hitsville stamp once more embossed clearly upon it. It is Queensrÿche venturing into that airy void that Pink Floyd have utilised so well in the past, and it is the consummate example of a band who are happy to stretch out and do things many of their genre would simply be incapable of conceiving. Meanwhile, 'One And Only' is a modernistic, high-tech guitar thrust ending in a strikingly repetitive crescendo.

There are so many observations and nuances to note during 'Empire', and most of them require your ears, not simple words. What I will say is this: Queensrÿche are getting five Ks on the basis of their outstanding development, their ability to find new areas within which to write, and for delivering the consummate in commercially viable rock albums. Read that as a *bona fide* chartbuster.

Whilst I'm no expert on great silky rock giants, I would say that Queensrÿche have now written themselves in as just that, a sophisticated and extremely talented success. 'Empire' is simply pure quality from the first to the last – *top* quality, that is. You would be a full-on fool not to have it as part of your collection.

STEFFAN CHIRAZI

CRAWLPAPPY
'Crawlpappy'
(Blackout BL-6 import)

KKKK

THICK, GRINDING and mighty pissed off, Crawlpappy are the Bowery's intellectualizing thugs, existentialist brawlers. Product of the same gritty environs and urban claustrophobias, the 'Pappies trade Prong's nihilistic disaffections for an angrier, ultimately more human result.

Z-tuned guitars come on propulsive and lurking, quite massive actually, reeking of violence and decay. A solid wedge between Metallic and industrial tribalism, they live and breathe as a righteously valid moment of post-Hardcore angst.

'This Street Is Mine' opens with roughly hewn Motörhead melodies, Rick Roy's inventive guitar-scraping elevating matters miles beyond a straight-ahead 'core workout. 'No Use' slows the pace down to a Black Flag/ Sabbath power-dirge, while 'Working World' accelerates with filthy grace, vocalist Brian Childers eerily espousing offhand slivers of Marxist/capitalist theory.

Something of a clearing house for Lower New York malcontents – members of Agnostic Front, Sheer Terror, Prong, School Of Violence, Damage and Alice Donut wander in and out of Crawlpappy's rank – they stake their debut claim with extreme psycho-grunge-Metal promise. I want more.

MIKE GITTER

EXTREME NOISE TERROR
'The Peel Sessions'
(Strange Fruit SFPMA 208)

KKK

ONE OF the stalwarts of the UKHC scene (not to mention Steve Wright In The Afternoon), Extreme Noise Terror have kept a remarkable stability between these two Peel sessions – one from 1987 (their first) and another from February this year (their third – the quality of their second was deemed too poor by the band to release).

Indeed, the only line-up change is the defection of part-time drummer Micky Harris to concentrate full time on his duties with born-again Deathsters Napalm 'We were never a bloody Hardcore band' Death.

The first side (featuring a couple of re-recorded tunes from their split LP with Chaos UK) is pretty representative of the scene three years ago: one-dimensional rabid bursts of raucous Metallipunk – 'Only In It For The Music' is the kind of thing Sore Throat threatened to build a career on – though the lyrics, as ever, are spot on.

The second, more recent side is much better.

Tighter, more precise and with far more evil intent, the riffs are a class above the first side – in particular, the buzzsaw guitar that rips through '3rd World Genocide (By Arms Trade)' is excellent, and that tune even features a semblance of arrangement rather than merely ENT's patented Blam-Blam-Blam.

The Cockney Rejects' 'I'm Not A Fool' (slyly re-credited here as 'I Am A Bloody Fool') is a welcome change of pace, though the twin delivery of Dean Jones (sore vocals) and Phil Vane (even sorer vocals) remain another matter entirely.

The cover, excellent inner sleeve art, essential lyric insert and band reassurance that 'if you paid more than five pounds for the record you have been ripped off', make Extreme Noise Terror's Peel Sessions a worthy investment.

PAUL MILLER

NEW SINGLE FROM

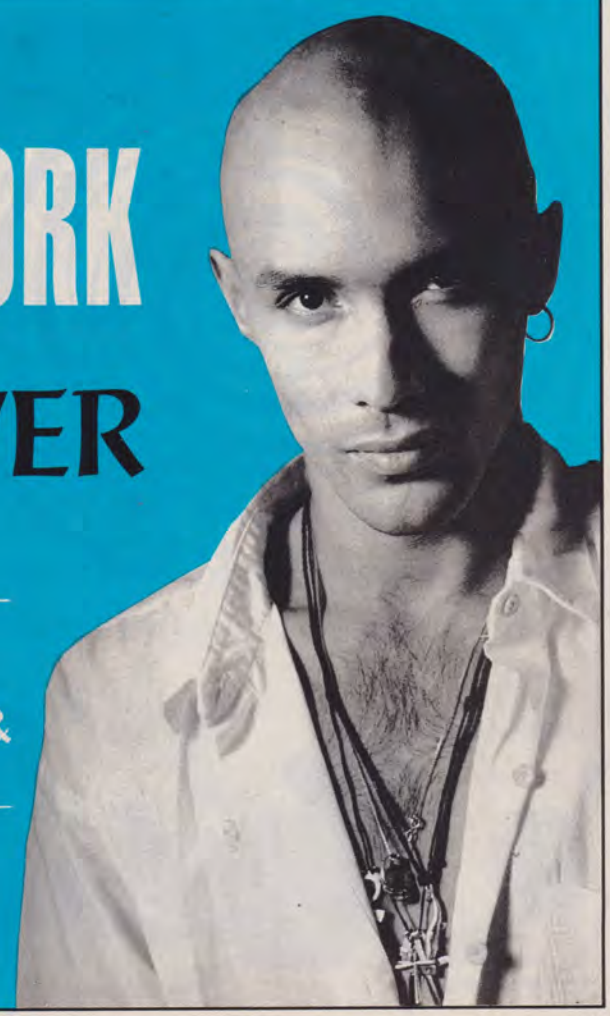
DAN REED NETWORK

MONEY/LOVER

RECORD TWO OF A TWO RECORD SET

12" BLUE VINYL RECORD
FEATURES LIVE VERSIONS OF
FORGOT TO MAKE HER MINE &
TIGER IN A DRESS

ALSO AVAILABLE ON 7", CASSETTE & CD



phonogram

Well stoked

JIMMY BARNES: very good – but not everyone's cup of char

JIMMY BARNES
'Two Fires'
(Mushroom advance tape)

K K K K

WHILE JIMMY Barnes was a critical hit with 1988's 'Freight Train Heart', back home in Oz he was lampooned in some quarters for selling out. Aussies don't like seeing their folk heroes record albums in America and use the likes of Huey Lewis and David Glenn Eisley, you see...

Warning: this is not a Metal album. This is not a hard rock album. This is not a blues album. This is not a soul album. It's... er... well, just very, very good.

Unlike the overtly slick, anthemic and compelling 'Freight Train Heart', there's no grand vision pervading 'Two Fires'. Sure, there's Jimmy bellowing over the best American schlockdom has to offer, but there's also some accomplished rockabilly, stadium rock, blues, and even a Metallic stormer called 'Hard Line'.

First Atlantic single 'Make It Last All Night' is a Des Child/Dianne Warren/Jimmy special, built on a keyboard refrain reminiscent of a thousand Bon Jovi tear-jerkers, complete with the obligatory *'nah-nah-nah-wah*'s. Similarly, 'When Your Love Is Gone' moseys along atop a clinically-correct drum machine, while 'One Of Kind' boasts a pansy-level impotency when it comes to the chorus – all smug cleverness and stylistic phrasing.

So why isn't this a Michael Bolton record? Simple. The Voice. The guttural, barbaric yowl that has made Jimmy Barnes a bigger domestic property Down Under than INXS or AC/DC. The most interesting songs on this 11-track platter are those where the arrangements are trained, perfect American... then Jimmy blows the whole thing to somewhere west of Wangaratta with explosive, sweaty passion.

The rest of the record is made up of sassy blues and soul-rock, but first Aussie single 'Lay Down Your Guns' is an insidiously infectious example of neither. 'Little Darling' may be low-strung blues rock and 'Caught Between Two Fires' may be corporate stadia fodder, but it's not even noticeable. They're just vehicles for the panzer division Scotch Throat From Bowral.

Mid-tempo lament 'Fade To Black' and whiskey-drippin' riffer 'Hold On' close a record which is unlikely to please everyone, including some Barnes devotees.

But with a new record company and the right choice of singles, Jimmy might just please a whole lot of new people who have no idea where Bowral, Wangaratta or Wooloomooloo are.

STEVE MASCORD

PRONG
'The Peel Session'
(Strange Fruit SFPS 078)

K K K K K

FOR THOSE disappointed with the clinical delivery of current Prong album 'Beg To Differ', the John Peel capturing of a pre-Epic Prong – recorded for Radio One at the end of their debut UK tour last January – is not to be missed.

Behind the truly abysmal sleeve (I think I liked the identikit Peel Session sleeves better) lurk four examples of the New York trio at their mind-f**kin' gun-smokin' best. Although all four tunes have been available on previous Prong vinyl, the Peel versions take on an almost whole new identity.

Indeed, this is the best sound I've heard Prong achieve on record yet.

'Defiant', always as heavy as f**k, here becomes an awesome monster of virtual Metallica proportions; 'Decay', one of two 'Force Fed' cuts included, jerks from a sweaty, incessant intro into a wonderfully hot Thrash trot; whilst 'In My Veins', the first video clip, has simply never sounded better.

But it's 'Senseless Abuse', with its brutally hard riffing, thick, almost treacle-like Sabbath-inspired grunge, and the snappy raucous Speed section with Tommy Victor barely spitting the words (*'Put the hatred to use...*') that is truly Prong at their most seriously dangerous.

Vicious, vibrant and with all the venom of an erupting volcano, 'The Peel Session' is the most essential Prong release to date. **PAUL MILLER**

DETHRONE
'Let The Day Begin'
(Under One Flag FLAG 41)

K

TERMINAL MEDIOCRITY shouldn't go unpunished these days. If it does, especially where a rating system's involved, then the work of the truly great can be seen as somewhat less remarkable. Thus, I must solemnly proclaim that these Fins and their highly European Speed Metal belong somewhere back in the mid-'80s.

Live, Dethrone might well cook on gas mark three-Ks, but vinyl can so easily become a prison for ardent Thrashers if the money ain't exactly there in stacks.

As it is, this musical Z-movie features moderately cutting guitars with at least half-way malicious intent, and passable but small-time skin slamming. No feeling to speak of, no 'live' surge – just axes that either chug or gallop below a thin, struggling voice.

The riffs are valid but undeniably standard issue, in a *style* that bands such as Exodus use to shred concrete, and unfortunately Dethrone can only house what substance they have in less than notable arrangements.

You want choruses? They ain't got *them* either – maybe only one comes to pass, during 'Powermad'. That's it.

F**k knows, I've persevered, but with so many fine albums gazing alluringly at me from various shelves, Dethrone's debut will always be out of the question.

JASON ARNOPP

BOGHANDLE
'Son Of A Six-Pack'
(Rock Owl/Sex Beat ROR 004)

K

LOOK OUT Tankard and Gang Green – here come the new booze boyz to steal yer drinkin' stripes.

In fact that's bollocks. Boghandle have nothing to offer, let alone threaten with, and mainly bore this particular listener rigid. Give me the aforementioned two bands any day o' the week. Give me charisma, real drive and good music!

These Copenhagen residents play grimy, Sub Poppy rock, but these tunes were surely written in pubs – the mundane chord patterns scribbled on beer mats by someone with a head full o' piss.

Some of the faster cuts can get the foot tapping, but so can the 'clickety-click' noises that emanate from the floors of trains. You know when this kinda stuff's worthwhile, 'cause your feet end up planted in the boards.

But let's try to be positive!

'LA Shore' initially impresses with its slow weight alone, but those minutes just dragggg.

Similarly, the title-track, being more of a mover, is superficially entertaining. That is, until some well dodgy lead work deals it a hatchet right between the eyes...

No two ways about it, Boghandle aren't good. Flush 'em.

JASON ARNOPP

DOKKEN
'Up From The Ashes'
(Geffen 7599-2403-1)

K K K

THE QUIET and somewhat misunderstood Don Dokken returns to pick up the pieces of a career that seemed to crumble beneath him with the break-up two years ago of the highly rated but, in Europe, largely unsuccessful Dokken.

This time, under the Don Dokken name due to a court ruling, he's assembled a new outfit consisting of ex-Europe guitarist John Norum, bassist Peter Baltes of Accept fame, one-time King Diamond drummer Mikkey Dee and former Watchtower guitarist Billy White. They've recorded this comeback album – appropriately titled 'Up From The Ashes' – for new label Geffen and released the thing in the hope that, by some miracle, more people will like it than his back catalogue.

On first hearing there appears to be a more melodic side to the man coming to the fore, which isn't bad. But after further plays the impression begins to form that there has been a tendency on Don's part to write to a certain format throughout. Thus the songs tend to sound the same, especially on Side One, in much the same way that Side Two of 'Back For The Attack' – Dokken's last studio album – faded into obscurity.

Yet the album certainly starts off on the right note with 'Crash N Burn'. There's no mistaking Don's distinctive vocal style, and the guitar playing from John Norum and Billy White is superb, but the sound could be a bit dirtier and less polished. As a result, the best songs here are the ones with a bit more beef to them, such as 'Living A Lie' and the closing 'The Hunger', where the band show they do have what it takes to really rock it up.

Strangely, the guitar duo of Norum and White fail to come up with anything truly spectacular, sticking cleanly to the well-worn Dokken format. In fact, to the uninformed it may as well *be* ex-Dokken man George Lynch on guitar – it's just not different enough, if you see what I mean.

Apart from those tracks already mentioned, I really like the dreamy ballad 'When Love Finds A Fool' and the track written in honour of the old band, 'Mirror Mirror'. But the big favourite arrives at the start of Side Two, with 'Give It Up' and its hilarious intro that the band have seemingly borrowed from AC/DC – as well as the bass riff!

I reckon that Dokken fans will probably be rather pleased with this effort but, overall, it doesn't really excite that much. Mind you, it took Dokken until 'Under Lock And Key' to really perfect their art, so roll on album number three from Don Dokken.

DAVE REYNOLDS

VARIOUS
'Knebworth'
(Polydor 843 921-1)

K K K K K

For Robert Plant and Pink Floyd only

CONSIDERING the 'superstar' household names included on this album, it's a bit of a surprise to find Robert Plant and his band are represented by four tracks, whereas most of the other bands only have one or two. But he deserves it.

On the day, Plant appeared to have been inspired, charging energetically and passionately through half-a-dozen songs with even more verve than on his own shows a couple of months ago. His four-track outing here takes off with a powerful, razor-sharp 'Hurting Kind' and then ignites with the wonderful acoustic 'Liar's Dance', harking back somewhat to the halcyon days of festivals, capturing that mood rather sweetly and hanging in the air like a wisp of joss-stick smoke.

'Tall Cool One' bangs the foot down on the gas again, showing just what a superb band Plant has built around him, while Jimmy Page adds the 'magic' touch to Zeppelin's punchy 'Wearing And Tearing'.

It would be hard for anyone to deny that the Plant band's performance, even alongside all the others, is quite outstanding.

The only other part of this double album of any real interest for rock fans is Pink Floyd's representation with 'Comfortably Numb' and 'Run Like Hell', the latter glowing brightly with Dave Gilmour's wonderfully stylish guitar playing. However, Floyd afficionados will find nothing here that they won't already have on the band's excellent 'Delicate Sound Of Thunder' live album.

Apart from the aspect of buying this double album for charity, you would have been a lot better off taping the live radio transmission on the day – and you'd also have got the songs not included here, such as Plant's gutsy renditions of Zeppelin's 'Rock And Roll' and 'Going To California'.

But in the absence of a Plant live album, I don't see that Plant fans have much choice: I'm afraid this is too good a performance not to have.

PAUL HENDERSON

SOUL ASYLUM
'Soul Asylum & The Horse They Rode In On'
(A&M 395318)

K K K K

FENDER TELECASTER filth-hounds and a horse with a hard-on? Damn it, all in a day's work, I guess, for a reformed Hardcore band from Minneapolis whose first 'serious' album for a major record company failed to earn a Grammy nomination.

'Hang Time' – Soul Asylum's mightiest swipe at Americana – was criminally overlooked when it was released in 1988. Released? Make that snuck through the back door at midnight like it was an embarrassment or something.

'Soul Asylum & The Horse They Rode In On' was apparently titled out of desperation. In many ways it consolidates the band's position as songwriters of near-genius proportions, and if no one buys the thing then Dave Pirner will probably explode.

Buzzsaw guitars and desperate vocals introduce the set with 'Spinnin' ' and 'Bitter Pill'. Skinny, lean missiles that snake into mountains of brittle melody and explosive drumming. It's a repeated formula that underscores the more conservative arrangements such as 'Veil Of Tears' and 'Grounded', keeping the skin taut over cracked bones.

In two years the songwriting has matured. 'We 3' could almost be Tom Petty's 'Waitin' ', whilst the enormous moods of 'Gullible's Travels' survive on a bitter sorrow and genuine concern. Similarly, 'Nice Guys (Don't Get Paid)' returns to the frequent comparisons to Neil Young and a potent lyrical death knell for the 'hopeless romantics': *'There ain't no money to be made in being straight...'*

Nit-picking gripes include the throwaway 'Brand New Shine', and Steve Jordan's treble-heavy production. But overall, this is Soul Asylum's finest hour.

Not that anyone's going to buy it, right? Whilst you were out somebody released a thunking hammerhead of a rock album.

CHRIS WATTS

Picture the scene. IRON MAIDEN's STEVE HARRIS is holidaying in the Portuguese Algarve, quaffing a bottle of local Dao wine and munching on a tasty Chicken Piri-Piri drumstick. He's looking forward to the release of his band's new single, 'Holy Smoke', and the commencement their UK club tour. Suddenly a *Kerrang!* writer name of MICK WALL jets in Club Class from Luton airport and starts asking him extremely awkward questions. 'Tell me the truth about guitarist Adrian Smith's departure from the band! Do you really approve of Bruce Dickinson releasing a solo album?' bellows our hard-bitten scribe. 'What have I done to deserve this?' asks the vacationing bassist, shaking like a...

STEVE HARRIS, of course, is a man who needs no introduction to the readers of this magazine.

Indeed, in the iniquitous world of Heavy Metal, where today's front page story is tomorrow's inky arse-wipe, the name Steve Harris, though he wouldn't thank me for saying so, has become something of a legend.

10 years and over 25 million sales of eight albums worldwide with Iron Maiden have seen to that. That and the fact that, despite all the success, the acclaim, the riches, to all the friends and family and fans around the world who know him or have met him only briefly he is still always known by his first name: ''Arry'.

'Arry, the shortish geezer with the real life EastEnders accent in the football T-shirt, off-white trainers and scuzzy jeans, ready to have a jar and a chat about anything from the dire prospects in store this season for his beloved West Ham to the travails of another of his heroes, Alexander The Great.

'Arry, with the cheeky schoolboy smile and the mad mother-eatin' Metal tattoos. 'Arry, who could have been a pro footballer but chose instead to grown his hair long and form his own Heavy Metal band at a time (1976) when everybody else was cutting theirs spikey-short and putting together Johnny Vomit punk bands.

'Arry, who has since toured the world seven times playing to audiences in 23 countries but still insists that "there's nowhere better than England. Capital of the world, innit, mate?"

That's the public image, anyhow. In person, it has to be said, he's not much different. Likeable, friendly and as down to earth as jellied eels and mashed potato, it's not until he shows you around his palatial house and grounds on the outskirts of London or – in my case, a couple of weeks ago – his elegant villa, replete with swimming pool and tennis court, situated high in the steep brown hills overlooking the Atlantic ocean on the Portuguese Algarve, that you remember who it is you're really talking to.

That, despite his protestations to the contrary, this ain't just another Tom, Dick or 'Arry at all...

RIGHT NOW, Steve Harris has a lot to talk about. September 10 sees the release of a new Iron Maiden single, 'Holy Smoke', the first new Maiden product for nearly 18 months. An album, titled 'No Prayer For The Dying', will follow. Very soon the band will be embarking on their next world tour, kicking off with a slew of dates – their first for two years – here in Britain.

This time around there are new questions that need to be asked of the Maiden mainman. Questions like: what the hell happened back there to Adrian Smith, who left under a cloud just as work was about to begin in earnest on the new Maiden platter?

And: what's the deal with Bruce Dickinson's solo 'career'? Is Bruce still part of the onstage furniture or will he be next to be shown the door marked 'Musical Differences'?

Over the next two weeks you'll be able to read Steve's own answers to those questions and whole lot more besides, in one of the most candid interviews you're ever likely to read with the man who puts the 'iron' into Iron Maiden...

Part One took place over a few beers at Eddie's Bar, a drinking emporium 'Arry owns in the small Portuguese town of Santa Barbara de Nexe, where photographer Ross Halfin was shooting pictures...

LET'S TALK about the period from the end of the last 'Seventh Son Of A Seventh Son' tour to the beginning of the new 'No Prayer For The Dying' album. You all took a year off. A year's a long time: too long, in retrospect?

"Definitely! We definitely wouldn't take another year off, let's put it that way. I suppose it was therapeutic, in the sense

"Adrian (Smith) phoned me and said he was 90 per cent into it. I said, 'That's not enough. You've got to be 200 per cent into it with Iron Maiden!' "

Pic Ross Halfin

PORTUGESE MAIDEN O'WAR

that we needed time off.

"Although I ended up doing the 'Maiden England' video thing, and Bruce has ended up doing his solo album. Everyone has sort of done lots of different things. It's not been totally time off."

It's also been probably one of the most significant years in the band's career. Suddenly we've got a Bruce Dickinson solo album; an Adrian Smith solo album (by any other name); and now a new guitarist in the band. Do you think if you hadn't taken a year off then there might not have been an ASaP, and there might not have been any of the things I've just mentioned?

"Oh, there would. There definitely would have been an Adrian Smith solo album at some point. It was something he'd wanted to do for a long time. Something he had to get out of his system.

"Bruce's thing, though, was more spontaneous. Originally, he was only going to do a track for the new 'Nightmare On Elm Street' movie..."

'Bring Your Daughter (To The Slaughter)', right?

"Right! Which we've ended up using on the new Maiden album. What happened was, Bruce played me the song and I said, 'You bastard, it's a f**king great song! We could do a f**king great version of that!'. Mainly I was thinking of live. It's a totally Maiden sort of song. It would go down great with the punters, I know it."

DID YOU lay down the law and tell him he had to keep it for the next Maiden album?

"No. I'd never do that, anyway. He'd tell me to f**k off, probably, and rightly so."

You really think so?

"Well, not in so many words. But if he had really wanted to do it on his solo album then I'm sure he would have. But the way it worked out was, they asked him if he'd rather do an album and Bruce said fine, so we ended up getting the song."

Were you consulted on whether Bruce should do a solo album?

"No, why should I be?"

Because he's the singer in your band and what he does affects the band's career, either directly or indirectly.

"Yeah, I suppose it does. But I don't look at it like that. As long as he still wants to be in Iron Maiden then he can go off and do whatever he likes; it's fine by me.

"I feel that about all of them, myself included. I wouldn't like to go off and do a solo record and have any of the others say to me you can't do this and you can't do that, cos I know what I'd say to them..."

This is a slightly different situation, though.

"Why?"

Because you're the leader of the band...

"Ohhh..."

Well, it's true, isn't it?

"Well, all right, I've been around since the beginning, fine. But everybody has got their say as to what happens in the band. They always have had. I can look you in the eye and say that."

I can look you in the eye and say you're a very diplomatic leader.

"Sure. But you have to have somebody ready to pull the band by the horns, or nothing gets done.

"If I'd have asked Dave (Murray) to hawk around and try and get us gigs in the early days, I know he wouldn't have done it. He wasn't any good at stuff like that, so he left it to me.

"But it's not as though I tell the others what to do. If they don't like something we're doing, we sit down and talk about it, thrash it out.

"Sometimes you can't get everybody together in the same room or all on the phone at the same time, and that's where I come into the role of leader. It's never anything major, though. If it's something major we get together and decide together what we're going to do."

SO YOU were completely comfortable with the idea of a Bruce Dickinson solo album at this point?

"Oh, yeah. The only thing I was a little bit concerned about was that it would be a bloody great album and it would do so well he'd want to leave. The grass is always greener on the other side.

"After the 'Powerslave' tour I think Bruce (Dickinson) turned into a hermit for a while, and started writing odes to this, that and the other..."

KONTINUEZ OVER

MAIDEN O'WAR

FROM PREVIOUZ PAGE

"I actually said to Rod (Smallwood, Maiden manager), 'I hope he doesn't do a Fish and f**k off and leave us in the shit, cos at this stage to find another singer would be really bad news!'.

"But Bruce made it quite plain that he really doesn't want to leave Maiden. It's not that he had a burning desire to do a solo album in the first place.

"That was the thing with Adrian: he always had a burning desire to do a solo album, and when he did it I think it showed that maybe he wasn't as content being in Maiden as he thought he was.

"Bruce's thing was much more spontaneous, that's the difference. I think now that he's done a solo album, though, in the future he'll maybe wanna do... he's seen another side of himself that might not necessarily fit in with the Iron Maiden mould which he'd still like to pursue."

Which means more Bruce Dickinson solo albums?

"I don't see why he can't do both. He said the same thing himself. Sure, why not? He's still into being our singer too, so why shouldn't he? As long as he's still enjoying himself in Maiden, then why leave? And as far as I know Bruce still is enjoying himself in Maiden, so there's no problem. If any of us stopped enjoying it, we'd leave."

OK, you say your main worry was that Bruce's album would do so well he'd want to leave. What if it flops, though?

"Well, it's already at that stage where we know it's not gonna do that."

Not in America. It hasn't made a dent in the charts there yet.

Pic Ross Halfin

'ARRY: "Janick Gers is a 'good bloke' and that's important"

"It's doing all right. It's not gone mental. Personally, I thought it would have done better than that. But he's only released one single so far over there, with one under way now that may or may not take off. But then he's also got another two or three other songs that could go mega.

"I mean, before he released the album I said to Bruce that I really believe he could outsell Maiden in America. Cos it's that kind of music that gets radio play over there, which of course Maiden never do."

Bruce has never been a major songwriter in Maiden though, has he? For instance, he didn't have a single songwriting credit on the 'Somewhere In Time' album...

"No, but he went through a very weird time. It was after the 'Powerslave' tour, which is still the longest tour this band has ever done, and he was pretty badly affected by it.

"Let's face it, when you're a frontman you get up there and it's a totally physical thing. You haven't got a guitar to hide behind,

KONTINUEZ PAGE 2

"As far as I know Bruce (Dickinson) is still enjoying himself in Iron Maiden, so there's no problem. If any of us stopped enjoying ourselves, we'd leave"

JAGGED EDGE

BRAND NEW SINGLE

you don't love me

SEVEN · TWELVE & CASSETTE SINGLE
PLUS SPECIAL EDITION GATEFOLD CD
– WITH FREE POSTER

12" & CD Contain exclusive extra track

TAKEN FROM THEIR FORTHCOMING ALBUM

Fuel For Your Soul

ON TOUR WITH

Dixen

SEPT

5th **CARDIFF** *St. Davids Hall*
6th **BIRMINGHAM** *Humming Bird*
7th **MANCHESTER** *International Hall*
9th **NEWCASTLE** *Mayfair*
10th **EDINBURGH** *Network*
11th **NOTTINGHAM** *Rock City*
12th **LONDON** *Town & Country Club*

polydor

JAGGED EDGE

MAIDEN O'WAR

FROM PAGE 24

you know what I mean? And of course he was affected by that long tour. I think he started to turn into a hermit for a while, and started to write odes to this, that and the other *(laughs)*.

"That's the phase he went through anyway, but then again he came back furiously with the last album. He did some great stuff on the last album."

LET'S TALK about Adrian. Do you think he was frustrated being in Maiden?

"Now, looking back, I think he was, yeah. We had a talk with him a couple of years ago, before the 'Seventh Son...' tour, and asked him whether he really wanted to do it.

What made you ask him that?

"Because we felt onstage – which is where it counts – that there'd be times where Adrian would be... we'd come off stage, for instance, after a f**king great gig, and Adrian would be in the corner depressed because the sound hadn't been right or whatever. We'd be like, 'Yeah OK, so the sound wasn't right, but did you enjoy it?'

"I mean, I do understand what a downer it is when the sound just isn't how you'd like it some nights. But you just have to get on with it. Some of the khazis we'd play in the early days, it didn't make any difference if you'd soundchecked or not: come the actual gig the sound would always be different because the place was full of people.

"I mean, we don't even bother doing soundchecks any more, simply for that reason. But not Adrian. On the last tour he'd be the only one there, soundchecking for hours by himself. And of course even then the sound would still never be 100 per cent, so he'd be depressed anyway.

"I just don't know what he was trying to achieve soundwise. I don't know if I'm right, maybe you can tell me, but I don't know if he was compensating in some way for not really enjoying what he was doing. I don't know, I just don't know...

"So we actually sat down and asked him before the 'Seventh Son...' tour whether he was still into it or not, and he was like totally, 'Yeah! I wanna do it!'. So we did that tour and he was a lot more into it, but he still wasn't 100 per cent.

"Then Bruce actually said to him, 'Look, if my album sells two or three million copies I'm not going to leave Maiden. If your album does well, would you leave?'. This was at a band meeting before we started on the new album. And he didn't really answer. He felt he needed more time to think about it.

"Then we asked him if another big band came along who were more in tune with ASaP, would he join them? Again, he didn't really answer. We badly wanted him to say, 'Don't be f**king stupid, of course not!'. I know that's not his way, but he just didn't say anything. No reaction at all.

"It was really worrying. We didn't know what we were gonna do. Cos Adrian's like family, you know? He'd been with us a long time. We were mates. It wasn't exactly easy.

"But eventually we had a couple of heavy meetings, then after it all went down he phoned me and said he was 90 per cent into it. I said, 'Adrian, that's not enough. You've got to be 200 per cent into it to be a part of Iron Maiden!'.

STEVE HARRIS: this is probably not a picture of his Portuguese villa

"I think that explains it as best I can. It wasn't just an elbow job, it wasn't. It took a long time deliberating with him over what he wanted to do. It was down to Adrian as well. If he'd said he still wanted to do it, he'd still be in the band today..."

ONCE HE was gone, what was your overriding feeling? Did you think, 'Have we done the right thing?'. Or, 'We've definitely done the right thing!'?

"I think a bit of both of those, really. But we had all those feelings more as it was all going on. Once we accepted what had happened we realised that we'd got to carry on and so we said, 'Let's get on with it!'. It might sound mercenary, but that's just the way it is. You can't f**k about, you know what I mean?

"The first guitarist who was thought of was Janick (Gers) – not by Bruce, by the way, but by me. I knew he was the right type. He'd been to Maiden gigs over the years, so I knew he was already totally into it.

"Also, he'd done Bruce's album; they'd co-written some stuff together. And, of course, I'd seen him play with Gillan in the old days."

What is it about Janick that particularly appealed to you?

"First thing, bottom line, we knew he was a good guitar player. Also, we knew he was great onstage. Then, just as important as anything else, he was a good bloke. It was just a question of whether his style fitted in with our material. So we told him to learn four songs and come down and have a blow..."

Which four songs did you ask him to learn?

"We wanted to give him a cross-section of stuff: 'The Trooper', because it's one of our fastest songs, real galloping army stuff; 'Iron Maiden', cos it's like the theme song and it's got the harmonies and heavy chords in it; 'The Prisoner', cos it's got lots of weird time changes in it and the swapping guitar solos and stuff; and, er... 'Children Of The Damned', I think, cos it's like the quiet stuff and then the heavy stuff.

"We didn't give him long to learn them, either. About a day-and-a-half. We thought, 'We'll see how good he is and

"We don't bother doing soundchecks any more... but not Adrian. On the last tour he'd be the only one there, soundchecking for hours by himself..."

NOW AVAILABLE BY MAIL . . .

OFFICIAL PANDORA PEROXIDE BEACH BITCH MAT
(Exclusive design by RAY ZELL)

ACTUAL SIZE: 6'×3' APPROX.

OFFICIAL 'WOOAARGH!' MAT

ONLY £12.00 EACH PLUS £1.95 P+P

AS SEEN AT DONINGTON

These **GIANT** multi-purpose leisure mats are brilliantly printed, and are guaranteed to brighten up any room in the house! Soft, yet strong and hard-wearing, they are fully machine washable, making them ideal for outdoor use. Use them anywhere – use your imagination! These superb mats measure approx. 6' × 3', are manufactured in the UK from 50% polyester/50% viscose, and are available only by mail from Z-MATS.

SEND CHEQUE/PO, TOGETHER WITH NAME & ADDRESS, STATING YOUR REQUIREMENTS, TO:
Z-MATS LTD, PO BOX 1756, ENFIELD, MIDDX. EN2 0RZ

how quickly he can learn things'."

And?

"I won't say anything other than Davey turned round and said he knew it was right after the first two chords. We all felt like that but for Davey to say that, for me, that really meant something."

One question I hope you won't think is rude, but I'm sure a lot of the kids reading Kerrang! *are thinking, is: 'Well, you get a job as the new guitar player in Iron Maiden. But how does it work? Does he get a wage or...?'*

"Yeah. To start with, the same wage anyone would get when they first join."

Royalties?

"Mmmm... First you've got to go on the road and live together. I mean, Janick's a really nice guy and I'm sure everything will work out fine. But when you're all on the road together it becomes a different thing altogether. Before you can talk about royalties you have to find out if this thing is really gonna work first.

"It was the same when Bruce joined. Or Nicko (McBrain). It was the same for all of us before we got signed. It's the same for everybody in the beginning. It's a bit like being married – you're never sure it's gonna work or not until you actually do it."

So, as the Beatles used to sing, is he a rich man, baby?

"Yeah, he's doin' all right. He ain't doin' so bad. If it works out OK on the world tour which we'll know after a couple of months – we'll see about royalties then..."

WE BREAK at this point and when we return to the tape recorder on the bar at Eddie's, it's many hours later.

Listening to the cassette, we were both obviously quite drunk and there was a huge bloody racket going on in the background. After repeated listenings, I now recognise it as the new Maiden album. Neither of us were listening, however, we were too busy immersed in an argument over whether or not Maiden should appear on 'Top Of The Pops' when the single, 'Holy Smoke', goes into the charts – which, of course, we both know it will...

You've got hundreds of thousands of fans who would love to see Maiden on 'TOTP'. I know you hate the programme, but why don't you just do it anyway, just for the fans?

"If we could do it live, maybe. We did it live for 'Running Free' in 1980, and 'Women In Uniform'. But these days they want you to mime to backing tapes and I just won't f**king do it! Why should I? If we could do it live it might be all right, but they just won't let us."

It would cheer up a boring Thursday, even if it all went horribly wrong...

"Yeah, I suppose so. It just doesn't feel right to go there and f**king mime..."

What if the single went to Number One, would you do it then?

"So what? We don't care about that. We've always been a live band, not a 'TOTP' band, you know what I mean? Why f**king mime just because those bastards say you have to? You give me a good reason why?"

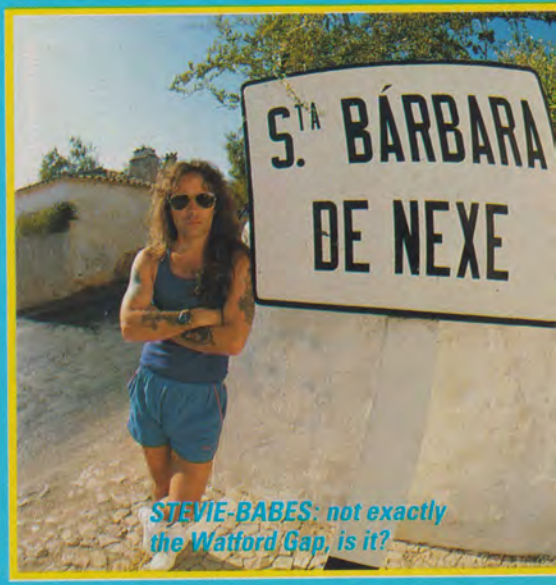
I can't, but I still think it would be a gas...

"I don't know. I don't like the idea of it even..."

Yeah, but what if it goes to Number One?

"It won't, so I'm all right, aren't I? *(Laughs)* Next bleedin' question..."

THE 'NEXT bleedin' question' follows in Part Two of Mick Wall's 'Arry interview. See ya next week...



STEVIE-BABES: not exactly the Watford Gap, is it?

CIRCUS OF POWER

CIRCUS OF POWER
PL / PK / PD 88464

STILL ALIVE
A "LIVE" MINI-ALBUM FOR THE PRICE OF A 12" SINGLE
PL / PK / PD 90377

VICES
PL / PK / PD 90461

ON TOUR IN SEPTEMBER WITH BLACK SABBATH

5. CAMBRIDGE, CORN EXCHANGE
6. NEWPORT, CENTRE
8. / 9. LONDON, HAMMERSMITH ODEON
10. CORNWALL, CORNWALL COLLEGE, ST. AUSTELL
12. MANCHESTER, APOLLO
13. BRADFORD, ST. GEORGE'S HALL
15. CARLISLE, SANDS CENTRE
16. EDINBURGH, PLAYHOUSE
17. ABERDEEN, CAPITOL
18. GLASGOW, BARROWLANDS
20. SHEFFIELD, CITY HALL
21. HANLEY, VICTORIA HALL

RCA

BMG RECORDS (UK) LIMITED

IS NOTHING SACR

Not, it seems, where Arizona Thrash 'n' bash merchants SACRED REICH are concerned. For so long known as the band who would cover any song they fancied, from Bad Brains' 'Rock For Light' to Sabbath's 'War Pigs', the latest LP 'The American Way' finds the group taking themselves more seriously. PAUL MILLER gets a worm's eye view of the 'Reich, 'a band with more global potential than any other outfit in the genre, save Metallica'

Pic Mark Leialoha

I LOOK at the tiny Transit van huddled in the corner of the car park with disbelief. It has six seats and five of them are already occupied by the driver and Messrs Rind, Rainy, Hall and Arnett (known corporately as Arizona Thrashers Sacred Reich) ... and there's myself and half the Sacred road crew yet to squeeze in!

Sacred Reich's tour bus, y'see, has broken down, and all three bands on this tour – Florida monsters Obituary and Seattle hard cases Forced Entry being the other two – are reduced to making the 10 hour drive from San Francisco to Los Angeles in a convoy of Transits. If Sacred Reich are coming up in the world you'd never know it from tonight's events.

Finally, the road crew are strapped to a roof-rack (or something) and we all get a seat. But an hour-long detour to drop off Death Angel's Rob Cavestany who had been checking out tonight's show ("He's a really cool dude," claims the roadie responsible) doesn't help the mood, and when guitarist Jason Rainy takes his shoes off I know we're in for a real rough ride.

EARLIER THAT evening, Sacred Reich had played the first set of their 26 date US tour at the Stone in San Francisco to a packed, appreciative audience.

Sacred's mouthpiece Phil Rind isn't happy though. Apart from feeling that the band played way below their peak after the Transit van dash from Phoenix, he was angry at the way the audience clapped everything bar the Metal-funk of '31 Flavors' and a rasping cover of Bad Brains' 'Rock For Light'.

So to punish the San Fransiscans for their obvious lack of taste (audience member and *K!* scribe Steffan Chirazi put it down to a

SACRED REICH: they do the worst version of Lynyrd Skynyrd's 'Freebird' in the world

"You can't say this LP sounds like Slayer or like Exodus. Maybe there's a few riffs we copped from Metallica but I think it has individuality" – PHIL RIND

combination of ignorance and racism), Sacred Reich sentence the audience to the worst version of Lynyrd Skynyrd's 'Freebird' that it has ever been my misfortune to hear.

"They deserved that," Phil explodes. "After they just sat there for Bad Brains I'd just had it. I was so f**kin' mad. Let's f**kin' do 'em, man! We shoulda done 'Sweet Home Alabama' too, we were on a roll, man! *'Big wheel keep on turnin'...'*"

Later, when Rind has calmed down, he's a little more understanding of the audience.

"I don't think the Metal kids really go for Bad Brains," he drawls. "They don't get it. The reggae shit just throws them."

Every time I see Sacred Reich play they seem to do more and more covers ('War Pigs' – wickedly introduced the next night in LA as 'a Faith No More cover' – 'Sweet Leaf', 'Louie Louie', COC's 'Holier' and 'Rock For Light' are among the ones I've seen Sacred play over their last three shows). What other covers have they got up their sleeves?

"We used to do a lot of covers because we didn't have many originals," Phil recalls. "We used to do 'United Forces' by SOD, we used to do 'Holier'. I wish we could do more, cos it makes things more interesting for us.

"But now we're pretty regimented. We're trying to get more like that because we've always been too spontaneous. Now we have a set list. We're playing a Bad Brains track every night – we're playing 'War Pigs' too, but that's no big surprise. I like that song. We'll probably play it for the rest of our lives. Eventually we'll play to someone who hasn't heard Black Sabbath, and they'll hear it from us, and that'll be great."

Phil's appreciation of Black Sabbath goes deeper than the norm, even to the extent of admitting liking 'Born Again' from the mismatched Ian Gillan era.

"I listened to that record in the dark, on acid, over and over and over again, and Ian Gillan really had me freaked out," he laughs. "It was just so evil, that sick voice. That dude's got the voice of the Devil!"

Phil isn't a great lover of Death Metal though. A shame, considering Obituary are on the tour.

"I just don't have the patience, I guess, to listen to it. I don't think it's that original. The only band I really like is Sepultura. Either you pull it off or you don't – and Sepultura pull it off."

So what stuff turns him on at the moment?

"Bob Marley, Nirvana, Sly Stone, Sting, the new Jane's Addiction LP, old blues like Willie Dixon and Howlin' Wolf, all kinds of stuff. It's come like full circle from when I was a kid, listening to the Temptations and Stevie Wonder, to going through the whole Slayer, Metallica throw-away-your-Led-Zeppelin-records period, back to Hendrix and Led Zeppelin. I'm a musician, so I appreciate good music."

IN CASE you're unaware, Sacred Reich have a new album out. Produced by Bill Metoyer, 'The American Way' displays a maturity that is, quite frankly, staggering. It's the record that marks Sacred Reich's rise from a better-than-average US Thrash act to a band with more worldwide potential than any other outfit in the genre, save Metallica.

I confess that I didn't think they had it in them to produce a record as strong as 'The American Way'.

"I f**kin' think it's really good too – and I don't usually like our stuff that much," Phil drawls. "Finally we've made a record that we're really proud of. The production's really good on it, and the songs are great, I swear. They're all different and they all have something to offer.

"I'm not one to sit around and pat myself on the back. I know we did a good record, and if no-one liked it I'd still know we did a good record.

"It takes time, man. I mean, we had 'Ignorance' which was just thrown together; kids getting a deal, making a record, not knowing what they were doing.

"Finally we've come to a point where we sound like us. You can't say this LP sounds like Slayer or like Exodus. Maybe there's a few riffs we copped from Metallica but I think it has individuality."

The next day in LA, Sacred Reich are visited by the head of A&R at Enigma, their new US label (the band remain on Roadrunner for Europe), ostensibly to introduce himself to the band. But manager Gloria Bujnowski has primed Rind and his cohorts that he's also there to listen to the band's gripes.

For the band's part, they are unhappy at the lack of support the label appear to be giving them. They have been assured they are a priority act but the lack of ads for the new album makes them feel anything but. Phil is determined to find out whether the guy's claim to 'really like the new album' is really true or whether he's just paying lip service.

"OK, name three songs off our album," he demands.

"Er...well, there's the title track," begins Mr A&R hopefully. "Then there's '31 Flavors', and then there's my favourite, 'The Way It Is'."

Phil, however, remains unconvinced and isn't gonna let him off that easily. "Hum the tune to 'The American Way'," he insists unreasonably, as Mr A&R squirms uncomfortably, doubtless

KONTINUEZ OVER

IS NOTHING SACRED?

FROM PREVIOUZ PAGE

wishing he was elsewhere. He declines the offer.

For their part, the label are disappointed at the band's decision to tour Europe in September and October during the Concrete Foundation, an important date in the Bullshit Diary of US ever. The band go down a storm, although Obituary and Forced Entry fare less favourably. Because of LA's crazy 'pay to play' policy, three local Thrash acts waving wads of dollars have muscled their way on to the bill, leaving the Obies and Forced Entry to close the show to a few hundred people after Sacred's headlining set.

The show is the most violent Sacred have ever played. Fights break out with alarming regularity and the gig has to be stopped during one of the local bands' sets when a fully-fledged riot is just one more punch away from breaking out. The situation is not helped by the viciously heavy-handed security, each of whom look like they gargle every morning with small children.

"Man, that security was out of order," sighs Jason Rainy after the show. "But this is LA and I suppose they have to be tough."

And you thought the Astoria was rough!

"We've always done exactly what the fk we want" – PHIL RIND**

megabuck Metal industry.

"You could have done a showcase there," Mr A&R whines rather lamely.

"You mean we're supposed to not tour Europe, where there's a record company rep at every show we play, where there's ads for our records, where there's interviews lined up all day?" accuses Phil sharply. "We've always done exactly the f**k what we want."

THAT NIGHT Sacred Reich play before a few short of 1,000 people, their second biggest US show

Pic Mark Leialoha

SACRED REICH: keeping their chins up (all 23 of them)

DIAL M FOR METAL!

WOARRGH! Double WOOAARRGH!* Kerrang!*'s kerrackin' Killer Phone Lines are explodin' all over the shop! From our up-to-the-second newsline to Krusher's krazy Metallic mayhem and all points inbetween, we'll rock yer sox off! So take good note of the numbers below, and GET DIALLIN'!!

● Dial **0898 336606** to check out our ever popular, up-to-the-minute **Newsline**. A guaranteed klued-up member of the krakked *Kerrang!* team will be waffling to ya about the week's wildest happenings. And you'll be grabbing an earful of three of the week's star discs too!

● Dial **0898 336607** to cop a load of tune one from the killer-diller album on the first of this week's fabby and mega-popular **Album Preview Lines**! First and foremost this week are Seattle's mighty **Queensrÿche**, and track one from their incredible new opus **'Empire'**!

● Dial **0898 336608** and take over the **'Empire'**!

● Dial **0898 336609** for a final earful of **'Empire'**!

● Dial **0898 200103** for track one, from **Album Preview Line** two! Now check out the happenin' solo debut from **Don Dokken**, entitled **'Up From The Ashes'**! Track numero uno is here!

● Dial **0898 200104** to get down 'n' dirty with **Dokken**!

● Dial **0898 200105** for a third helping of **Dokken**!

● Dial **0898 448857** for our mega **Top 20 Metal Singles Rundown**! Get the top of yer noggin sliced off by a selection from yer up-to-the-minute Metal meltdown!

● Dial **0898 448858** for more mental mayhem with the madman of Metal: **Krusher Joule**! The Krusher's got the chat, he's got the discs an' he's got a nice man to put it all together on the end of this telephone line! So far, so good...

Calls cost 25p per minute off peak, 38p per minute all other times.

QUEENSRŸCHE: building musical 'Empire's on 0898 336607/8/9!

KILLERWATT

GUITARS MADE in France are relatively uncommon, as any regular Killerwatt readers will know. I don't quite know why this should be, though it may be something to do with the fact that France hasn't produced any musicians of note since Sacha Distel. Now, however, our compatriots across the water seem to have woken up to the idea of broadening their horizons.

Both the Vigier and Lag guitar ranges have recently been acquired by new UK distributors – Brazenrock and Rose-Morris respectively – and as a consequence their UK profiles have been considerably raised. Now, with the production of the new Vigier Passion Custom, priced at a whopping £1536, the French are really aiming to put themselves on the worldwide guitar map.

If Vigiers have a trademark – beyond their love-it-or-hate-it body and headstock styling – it's their use of carbon-fibre necks. On the new Passion model, the distinctive, shimmery, fibre weave takes in all of the headstock, and is clearly visible down the neck to the cutaways, at which point the finish merges into black lacquer for the thru-neck centre section.

This centre section isn't entirely carbon-fibre, however. It's bonded into wood just past the beginning of the tremelo spring chamber, the only visible indication being faint lamination lines just peeking through the superb high gloss finish. Adjacent to the cutaways the neck is slope-chamfered to allow the hand to cup in comfortably over the top frets. The body wings are solid flamed maple.

Having opted for a carbon-fibre neck, Vigier complete the synthetics' recipe with a phenolic fingerboard. Two-octave (at least for the top three strings), 25½" scale and virtually flat, it carries well dressed Gibson-type frets – including a zero fret in front of the nut which itself is part of the fingerboard moulding – and provides just side-dot markers.

From the front this marker-less expanse of fretboard looks daunting, but from a playing viewpoint it's the side dots that are crucial for sighting, and accurate finger positioning isn't a problem. Far from it; in fact the neck generally is a little stunner. Fast, low actioned and without any feeling of artificiality.

ONE THING you may notice is that, although the width of the fingerboard is conventional, the string spacing is just a tad closer than normal. Whether by accident or design this provides the benefit of leaving some air between the top and bottom strings and the fret ends.

It's been infuriating on some, otherwise excellent, guitars to find that, because string alignment is close to the edge of the fingerboard – particularly for the top E – the string slips unpredictably over the fret ends, usually when doing hammer-ons or pull-offs. No danger of that with the Vigier; the placing is pinpoint perfect.

Powering is active low-impedance – requiring two PP3s – comprising two slant single-coils and a bridge

THE VIGIER Passion Custom: a heavyweight guitar at a heavyweight price

Pic Jerry Uwins

Micromic C 408

The C 408 is a condenser mic with a frequency response tailored to percussion instruments. The microphone clamps to the top hoop of the drum. Uses: Tom-toms, snare drum, bongos, congas

Crime of Passion

Resident axe expert JERRY UWINS finds the new Vigier Passion Custom rather heavy going

VIGIER PASSION: doesn't win any prizes for aesthetics

Pic Jerry Uwins

humbucker, all made by a Mr Beneditti of Marseilles. Now there's a man I'd like to meet.

The controls are deceptively simple, ostensibly a volume and tone control, and three-way selector. But nothing is quite what it seems. The three-way switches between back, back and front and front pick-up, while the volume knob has a pull switch on it that adds the middle pick-up to any of these selections. The 'tone' control is, in fact, a six-position rotary switch providing five-way parametric EQ.

This all sounds complicated, but the layout is simple in practice – and enormously versatile, allowing the player to exploit pick-ups that have a fast pick response, and the sound's top quality from the moment you plug in.

The effect of bringing in the middle pick-up is to mellow out some of the top-end presence (and there's plenty of that), while with the rotary EQ you can dial up your preferred tonal character. In its 'off' position the switch bypasses the parametric. As you switch through the other positions, the sounds progress from a high-frequency boost with enough sparkle to stun your granny at 100 yards, through descending frequencies of mid-range and low-mid boost, the latter being particularly well suited for driving distortion effects.

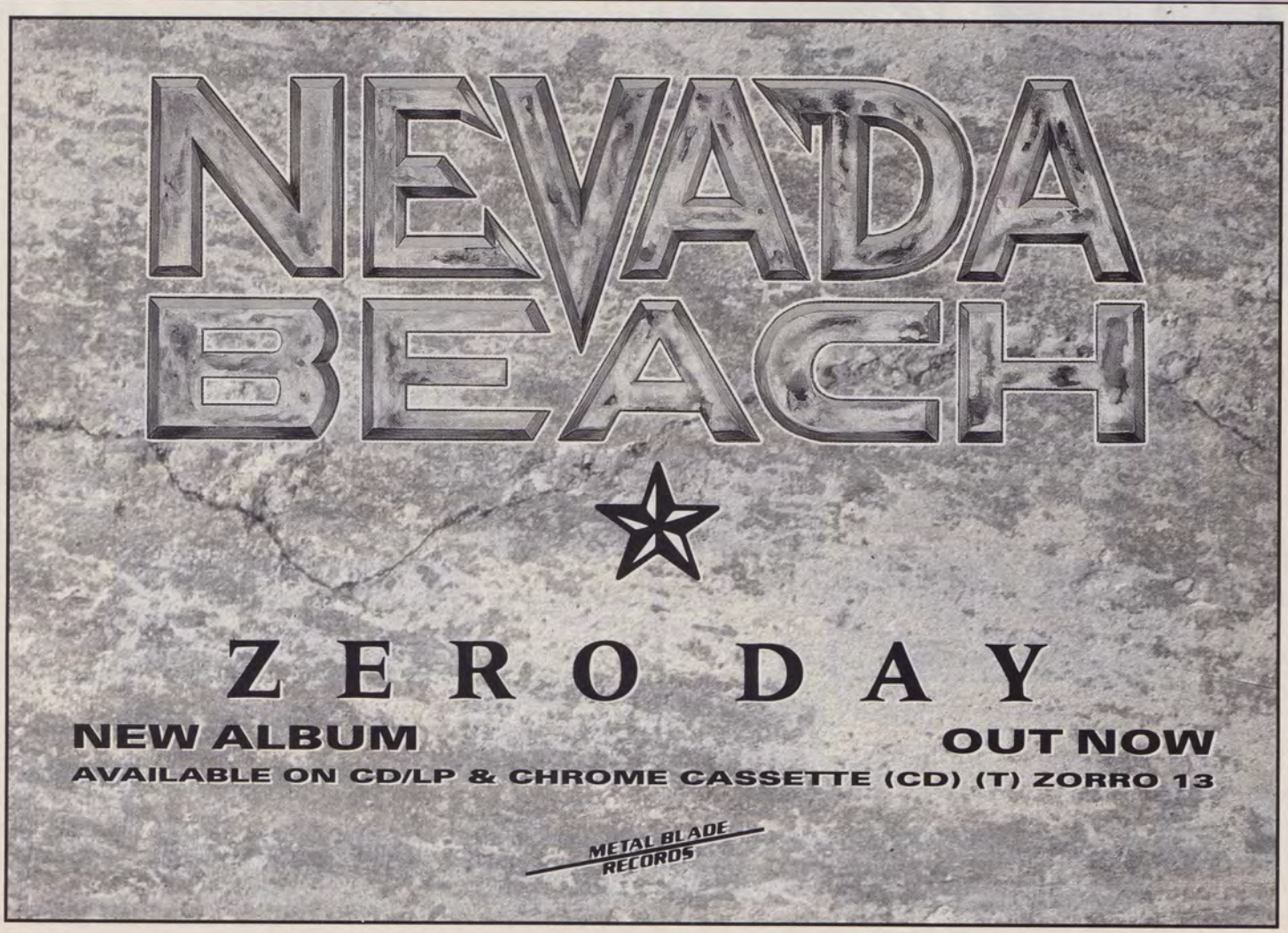
But if there is a drawback to the Vigier Custom, it's that you're stuck with the frequencies Vigier have chosen, and there is no third control to cut or boost them. Also, the Vigier-designed locking trem – accepting both ball-end and cut-off strings – works extremely well but is a bulky affair that sits totally proud of the body, even though there's a recess underneath for upward wanging. Such is the height of the bridge saddles above the body that Vigier have had to design in a fair degree of neck pitch, which, though fine in itself, means there's a lot of whammy and pick-ups under the hand. The body therefore lacks some of that uncluttered, semi-recessed feel that characterises many of today's superstrats.

Patrice Vigier also designed his trem without tuners, so a fine tuning assembly had to be incorporated into the locking nut. So the spacing between the tuners is cramped, the knobs fiddly to work with, and the whole affair no help to the quick changing of strings. It doesn't win any prizes for aesthetics either.

IN FACT, on an otherwise beautifully made and excellent sounding guitar, this is one example of how the instrument is perhaps flawed – not in substance but in detail.

There are the plasticky control knobs which look like they've come off a cheap combo amp; the industrial looking pick-up selector; most of all, in my opinion, the pretty ghastly, overly-large headstock that does nothing to complement a body shape which is actually rather graceful, if a little quirky.

Harsh words maybe, but then 15 hundred quid ain't exactly pocket money, and one should reasonably expect the finishing touches of design, cosmetics and operation to reflect this pretty heavyweight asking price. More info is available from: Brazenrock Ltd, Brazenrock House, 4 Kilravock St, Queens Park, London W10 4HX. But if I were you, I'd think hard before parting with my £1536...



Metropolis Music & Phil McIntyre present

DOGS D'AMOUR

+ BURNING TREE

Sat 6th October
CAMBRIDGE CORN EXCHANGE
7pm Tickets £6.50 in advance
Available from Box Office (0223 357851) and usual agents

Mon 8th October
BIRMINGHAM HUMMINGBIRD
7.30pm Tickets £6.50 in advance
Available from Box Office (021 236 4236), Odeon New Street, Vinyl Dreams, Tempest Records, Mike Lloyd Megastore (Wolverhampton), Poster Place (Coventry)

Fri 12th October
GLASGOW BARROWLANDS
7.30pm Tickets £6.50 in advance
Available from the venue, Virgin Glasgow and all TOCTA Agents (031 557 6969)

Mon 15th October
EDINBURGH THE NETWORK
7.30pm Tickets £6.50 in advance
Available from Ripping Records, Virgin Records (031 2200925) and all TOCTA Agents (031 557 6969)

Thurs 18th October
MANCHESTER INTERNATIONAL 2
7.30pm Tickets £6.50 in advance
Available from the Box Office (061 273 8834), Picadilly (061 839 0858) and usual agents

Sun 21st October
LONDON HAMMERSMITH ODEON
7.30pm £8.50, £7.50
Available from the Box Office (081 748 4081/2)
Credit Card Hotline (071 287 0932), Stargreen (071 734 8932), Premier (071 240 0771), Ticketmaster (071 379 4444), Keith Prowse (081 741 8989), LTB (071 439 3371), T&C Station (071 284 1221), Albemarle (071 580 3141), Rough Trade Records (Talbot Road, Neal's Yard), Rhythm Records
(ALL AGENTS SUBJECT TO BOOKING FEE)

IN SEVENFOLD'S STRAIGHT FOR A SAINT ★!!

★ TICKETS AVAILABLE... ★

VIXEN
12th SEPTEMBER

MAGNUM
16th SEPTEMBER

STEVE EARLE
16th/17th/18th SEPTEMBER

FIELDS OF THE NEPHILIM
6th OCTOBER

URIAH HEEP
11th OCTOBER

LIVING COLOUR
11th OCTOBER

CLASH OF THE TITANS
14th OCTOBER

DOGS D'AMOUR
21st OCTOBER

QUEENSRŸCHE
14th/15th NOVEMBER

MOTÖRHEAD
21st/22nd NOVEMBER

STATUS QUO
15th/16th DECEMBER

IRON MAIDEN
17th/18th DECEMBER

TICKETS AVAILABLE FOR ALL LONDON SHOWS

STARGREEN
20/21A ARGYLL ST.,
OXFORD CIRCUS, LONDON W1
CREDIT CARD HOTLINE:
071-734 8932

WINTER

LIVE AT THE
marquee the club
WED, 12 SEPT
ON STAGE 8·30 P.M.

The Web Rock Club
at
London Astoria Theatre
Charing Cross Road
Every Friday 11pm-3am
£3 WITH LEAFLET - £5 ON THE DOOR
DJ's Shuff + Chuck Taylor + Rough Ryder

ST. HELIER

September 15th	THE SHIP INN, Margate
September 25th	RED LION, Brentford
September 26th	MONKEY CLUB, Swindon
September 28th	THE CUNNINGHAM, New Addington
October 1st	DOLLY'S, Oxford
October 3rd	THE WHEATSHEAF, Dunstable
October 18th	SWINGING SPORAN, Manchester

Runners-up in the Radio One Rock War
Just back from Bognor Regis

EDWARDS ROCK COMPLEX

presents THE BEST IN ROCK THIS AUTUMN

Enquiries : 021 - 643 5835

SEPTEMBER
Monday 10th
Double Headline
RATTLESNAKE KISS/ SCARECROWS *plus* STREET LEGAL
Admission £2.50

Tuesday 11th
Only U.K. Headline Show
CIRCUS OF POWER
Real New York Rawk 'n' Roll
Plus SISTER MIDNIGHT
Advance £4.00

Monday 17th
CRAZYHEAD
Plus Special Guests
LOVES YOUNG NIGHTMARE
Advance £4.50

Monday 24th
A real Manchester band
SWEET ADDICTION
plus ROUGHNECK / BIG CHILL
Admission £2.50

Tuesday 25th
Phil McIntyre presents
PRONG
plus MIND OVER FOUR
Advance £5.00

Thursday 27th
ARK
plus support
Admission £2.50

OCTOBER
Monday 1st
GUNFIRE DANCE
plus SILVER HEARTS / SISTER MORPHINE
Admission £2.50

Wednesday 3rd
Britain's Best Thrashers
ONSLAUGHT
plus support
Advance £4.00

Monday 8th
Gig of the Year - FUNK SPECIAL
24 - 7 SPYZ
plus Special Guests
STEVIE SALAS COLORCODE Advance £4.00

Monday 15th
STEEVI JAIMZ
plus THE BOUNTY HUNTERS / DIRTY VALENTINE
Advance £3.00

Monday 22nd
THE RED DOGS
plus HIGHWAY / DAYLIGHT ROBBERY
Advance £3.00

Monday 29th
PAT TRAVERS BAND
plus support
Advance £T.B.A.

SATURDAY NITEZ - THE BEST ROCK/METAL DISCO IN THE COUNTRY with Steve Webb/Stevie E.

Reductions on door prices most nights to Members - MEMBERSHIP FREE!! Application forms available at all times from the Club's Reception.
Advance tickets available from: Edwards No 8, Tempest Records & Odeon, New Street.

SPECIAL OFFER ★ SPECIAL OFFER ★ *SPECIAL OFFER* ★ SPECIAL OFFER

to the Mighty Kerrang Readers ONLY!!! ADMISSION ONLY £2.00 TO NON-MEMBERS ANY SATURDAY IN SEPTEMBER (before 10.00p.m.) WITH THIS ADVERT!! *SO GET IN CHEAP - THEN - BECOME A MEMBER!*

All shows over 18's only! Sorry!

Q&R ORGANISATION

CLASSIC ROCK at the

Temple of Rock

EVERY MONDAY

SOHO THEATRE (behind the Astoria)

SWEET ADDICTION

SEPTEMBER

Monday 10th	SOUTHEND Esplanade
Tuesday 11th	BRENTFORD Red Lion
Monday 24th	BIRMINGHAM Edward's No.8
Saturday 29th	BIRKENHEAD Stairways

OCTOBER

Wednesday 24th LONDON Hippodrome

SILVER ♥ HEARTS

PLAY

THE MARQUEE CLUB

ON

SUNDAY 9th SEPTEMBER

PHIL McINTYRE PRESENTS

JANE'S ADDICTION

PLUS SUPPORT

BIRMINGHAM INSTITUTE
Wed 26th September
TICKETS AVAILABLE FROM BOX OFFICE
TEL: 021 643 7788 AND USUAL AGENTS

BRISTOL BIERKELLER
Thurs 27th September
TICKETS AVAILABLE FROM BOX OFFICE
TEL: 0272 268514 AND USUAL AGANTS

MANCHESTER INTERNATIONAL 2
Fri 28th September
TICKETS AVAILABLE FROM BOX OFFICE TEL: 061 273 8834, PICCADILLY BOX OFFICE 061 839 0858

TICKETS £5.50 EXCEPT LONDON £6.50
(ALL AGENTS SUBJECT TO BOOKING FEE)

EDINBURGH NETWORK
Mon 1st October
TICKETS AVAILABLE FROM: VIRGIN RECORDS, UNION ST - GLASGOW, VIRGIN RECORDS - EDINBURGH AND USUAL TOCTA AGENTS TEL: 031 557 6969. CREDIT CARD HOTLINE AND INFORMATION SAME NUMBER

NEWCASTLE RIVERSIDE
Tues 2nd October
TICKETS AVAILABLE FROM BOX OFFICE
TEL: 091 261 4386 AND USUAL AGENTS

NOTTINGHAM ROCK CITY
Wed 3rd October
TICKETS AVAILABLE FROM BOX OFFICE TEL: 0602 412544, WAYAHEAD - NOTTINGHAM TEL: 0602 414212 AND USUAL AGENTS

LONDON ASTORIA
Fri 5th October
TICKETS AVAILABLE FROM BOX OFFICE
TEL: 071 434 0404 AND USUAL AGENTS

TRUE GRIT

"GET EDUCATED"

NEW ALBUM AVALIABLE SEPT 10th

SEPTEMBER DATES

7th	BREAKWATER	Plymouth
8th	BREAKWATER	Plymouth
9th	RATHOLE	Tamworth
10th	MOONLIGHT - THE RAILWAY	West Hampstead (London)
13th	WELLHEAD INN	Wendover Nr. Aylesbury
14th	BOARDWALK	Manchester
16th	ANGEL	Bedford
21st	TIK TOK	Coventry
22nd	LIBRARY THEATRE	Sheffield
23rd	JUNCTION 10	Walsall
24th	PSYPHIC PIG	Trowbridge
28th	IRISH CENTRE	Birmingham
29th	VENUE	Edinburgh
30th	VIDEODROME	Glasgow

DISTRIBUTED BY REVOLVER / ROUGH TRADE

---

bandstand presents

BLACK SABBATH

PLUS

CIRCUS OF POWER

HAMMERSMITH ODEON
SATURDAY, 8th SEPTEMBER
TICKET PRICE: £10/£11
Available from Box Office (081 748 4081)
Credit Card (071 582 1626)
Stargreen (071 734 8932),
Keith Prowse (081 741 8989)
Premier (071 240 2245),
LTB (071 439 371)
Ticketmaster (071 379 4444) & usual agents
TICKETS SUBJECT TO BOOKING FEE

CORNWALL COLISEUM
MONDAY, 10th SEPTEMBER
TICKET PRICE: £10
Available from Box Office (072 6814261)
and usual agents

MANCHESTER APOLLO
WEDNESDAY, 12th SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office (061 272 3775)
and usual agents

BRADFORD ST GEORGES HALL
THURSDAY, 13th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0274 752000)
and usual agents

SANDS CENTRE CARLISLE
SATURDAY, 15th SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0228 25222)
and usual agents

EDINBURGH PLAYHOUSE
SUNDAY, 16th SEPTEMBER
TICKET PRICE: £9/£8
Available from Box Office (031 557 2590)
and usual agents

CAPITOL THEATRE ABERDEEN
MONDAY, 17th SEPTEMBER
TICKET PRICE: £9/£8
Available from Box Office (0224 583141)
and usual agents

GLASGOW BARROWLANDS
TUESDAY, 18th SEPTEMBER
TICKET PRICE: £9
Available from Virgin Records (Union St., Glasgow) and all TOCTA agents
(031 557 6969)

SHEFFIELD CITY HALL
THURSDAY, 20th SEPTEMBER
TICKET PRICE: £9/£10
Available from Box Office
(0742 735295/735296)
and usual agents

HANLEY VICTORIA HALL
FRIDAY, 21st SEPTEMBER
TICKET PRICE: £9
Available from Box Office (0782 214641)
and usual agents

ALL SHOWS START 7.30 pm

NEW ALBUM TYR released 20th August featuring new single "Feels Good To Me"

Living Colour

Saturday 6th October
BIRMINGHAM HUMMINGBIRD
7.30pm Tickets £6.00 in advance
Available from Box Office (021 236 4236), Odeon New Street, Vinyl Dreams, Tempest Records, Mike Lloyd Megastore (Wolverhampton), Poster Place (Coventry)

Sunday 7th October
BRISTOL STUDIO
7.30pm Tickets £6.00 in advance
Available from Box Office (0272 276193), Our Price, Revolver, Rival, Bath Booking Now, Cardiff Spillers

Monday 8th October
MANCHESTER ACADEMY
7.30pm Tickets £6.00 in advance
Available from Univesity Box Office (061 275 2930), Picadilly (061 839 0858) and usual agents

Wednesday 10th October
NOTTINGHAM ROCK CITY
7.30pm Tickets £6.00 in advance
Available from Box Office (0602 412544), Credit Cards (0602 414212), (0602 419741) and usual agents.

Thursday 11th October
EXTRA DATE Friday 12th October EXTRA DATE
LONDON TOWN & COUNTRY
7.30pm £7.00 in advance
Available from the Box Office (071 284 0303), Credit Card Hotline (071 287 0932), Stargreen (071 734 8932), Premier (071 240 0771), Ticketmaster (071 379 4444), Keith Prowse (081 741 8989), LTB (071 439 3371), T&C Station (071 284 1221), Albermarle (071 580 3141), Rough Trade Records (Talbot Road, Neal's Yard), Rhythm Records
(ALL AGENTS SUBJECT TO BOOKING FEE)
PRESENTED BY METROPOLIS MUSIC

METAL GIG GUIDE

WEDNESDAY 5

ASH VALE George (0252 543500) **Red**
BEDFORD Angel (0234 40251) **HDQ**
BRIDPORT Shimmers **I Like Danny's Hair**
BRISTOL Bridge Inn (0272 677949) **Biarritz**
BRISTOL Farriers (0272 654691) **Kaos**
CAMBRIDGE Corn Exchange (0223 357851) **Black Sabbath/Circus Of Power**
CARDIFF St David's Hall **Vixen/Jagged Edge**
DONCASTER Jug (0532 453929) **Tredegar**
DUBLIN McGonagles **Sacred Reich/Atrophy**
FAVERSHAM Ship **Scavenger**
LEWES Prince Of Wales **Hamsters**
LONDON Dublin Castle, Camden (071-485 1773) **Thieves, Liars And Cheats**
LONDON Hippodrome, Leicester Square (071-437 4311) **Gunfire Dance**
LONDON Marquee (071-437 6603) **Children/Unloved**
LONDON Royal Standard, Walthamstow (081-527 1966) **Spire Cranes/News From Verona**
LONDON Swan, Fulham (071-385 1840) **Blind Rage**
LONDON Swan, Stockwell (071-274 1526) **Paddy Goes To Holyhead**
MILTON KEYNES Woughton Centre (0908 660392) **Annihilator/Xentrix**
MYTHLMROYD White Rose **Engine**
RAYLEIGH Peers (0268 784545) **Phil Hilborne Band**
SOUTH SHIELDS WR's (091-454 4900) **Shotgun Brides**
STOKE ON TRENT Talbot **Scratch**
SUDBURY Broadway Nightlife (0787 76125) **Jaded Hearts**
SWINDON Monkey (0793 542161) **Mr Ice**

THURSDAY 6

ASHFORD Castle **Limited Company**
BEDFORD Esquires (0234 46206) **Jowlers/Run Foxy Run**
BELFAST Conor Hall **Sacred Reich/Atrophy**
BIRMINGHAM Barrel Organ (021-622 1353) **Sic Boy Federation/ Vaudeville/MDM**
BIRMINGHAM Hummingbird (021-236 6103) **Vixen/Jagged Edge**
BUCKLEY Tivoli (0244 550782) **Kill City Dragons/Larrikin**
GOOLE Alex (0405 761446) **Farenheit**
HUDDERSFIELD Bogeys (0484 24200) **Arbitrator**
LONDON Alexandra, Clapham **Thieves, Liars And Cheats**
LONDON Dome, Tufnell Park (071-281 2195) **Beyond/ And The Generals Ran Forever**
LONDON Marquee (071-437 6603) **Annihilator/Xentrix**
LONDON Nelson's, Wimbledon (081-946 2356) **March Of Anger/ White Lightning/Max Penalty**
LONDON Royal Standard, Walthamstow (081-527 1966) **Limited Company/Hard Shoulder**
MELKSHAM Bear (0225 702901) **Peace Love And Guitars**
NEWCASTLE UNDER LYME Bridge Street Arts Centre (0782 415334) **Ruthless Blues**
NEWPORT Centre (0633 59676) **Black Sabbath/Circus Of Power**
RUNCORN RAOB Social **Rococo/Adams Family**
ST ALBANS Horn Of Plenty (0727 53143) **Ultimate Shower Experience**
SUNDERLAND Kasbah **Salad From Atlantis**

FRIDAY 7

ALLOA Hendrich Hotel **Tredegar**
ASH VALE George (0252 543500) **Close Quarters**
BEDFORD Esquires (0234 46206) **Field Mice**
BRADFORD Rio (0274 735549) **Carrera**
BRIDGEND York Tavern (0656 653558) **Gin Sling**
BRISTOL Fleece And Firkin (0272 277150) **Street Legal/ Admiral Justice**
BURTON Town Hall **Mistreated/Voyage**
CAMBRIDGE Corn Exchange (0223 357851) **Magnum/Dirty White Boy**
CHARING Woodlands **Hamsters**
CHINNOR Sports And Social Club (0844 52579) **Big Sleep**
CLEETHORPES Jezebels (0472 692670) **Rich Rags**
COLCHESTER Bakers Arms (0206 572642) **Phil Hilborne Band**
GLOUCESTER Malt And Hops (0452 423369) **Kaos**
GOMSHALL Compasses **Yellow Darkness**
GOOLE Alex (0405 761446) **Engine/We Fall Down**
HERMON Lamb **Tax Free**
KINGSTON UPON THAMES Grey Horse **Ruthless Blues**
LEEDS Duchess Of York (0532 453929) **HDQ**
LICHFIELD Arts Centre (0543 415388) **Handsome Beasts**
LIVERPOOL Power Station (051-708 5016) **Quit Bitchin'**
LONDON Astoria (071-434 0403) **Godflesh**
LONDON Lady Owen Arms, Goswell Road (071-278 5345) **Murmur**
LONDON Marquee (071-437 6603) **Napalm Death/Cerebral Fix**
LONDON Royal Standard, Walthamstow (081-527 1966) **Bombshells/ Dog 'ouse**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Creaming Jesus/Zarjaz/Wart Farmers/Crunch/Time Flies**
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **New England**
LONDON Swan, Fulham (071-385 1840) **Ivor's Jivers**
MANCHESTER International II (061-273 8834) **Vixen/Jagged Edge**
NOTTINGHAM News House (0602 472278) **Satisfaction Crazy**
OXFORD Old Fire Station **Ark**
PLYMOUTH Breakwater **True Grit/Suicide Blonde**
PONTLLANFRAITH Greyhound **Zero Option**
PORTH Transport **Rich Bitch**
PRESTON Caribbean Club **Salad From Atlantis**
PRESTON Joplin's (0772 50866) **Scratch**
ST ALBANS Horn Of Plenty (0727 53143) **Rattlers**
WORTHING Prom **Dan Band**

IN THE absence of Lisa Dominique news, here's the next best thing – VIXEN. The LA-based girlies will be smothering themselves in lipstick and revving it up all week, supported by JAGGED EDGE.

SATURDAY 8

ASH VALE George (0252 543500) **Press**
BEDFORD Esquires (0234 46206) **Late Road Lunatics**
BIRKENHEAD Stairways (051-647 6544) **Engine**
BLEANAVON White Horse **Joker**
BRADFORD Queens Hall (0274 392712) **Sacred Reich/Atrophy**
BRIGHTON Hare And Hounds **Doctor Brown**
CORBY Earlstree Club **Harlequin**
DONCASTER Jug (0532 453929) **Boneyard**
GOOLE Alex (0405 761446) **Hamsters/Stateline**
GRAVESEND Cellar **Tuesday's Sin**
HIGH WYCOMBE Nag's Head (0494 21758) **Ark**
LANCASTER Boar's Head (0524 34620) **Rococo**
LANCASTER Gregson Institute **Salad From Atlantis**
LEEDS Sheepscar Workingmens Club **Big Chill**
LONDON Hammersmith Odeon (081-748 4081) **Black Sabbath/ Circus Of Power**
LONDON Marquee (071-437 6603) **Cheap 'N' Nasty/Loud**
LONDON Rail's Club, Euston **I Like Danny's Hair**
LONDON Royal Standard, Walthamstow (081-527 1966) **Ruthless Blues/Love Hounds**
LONDON Sir George Robey, Finsbury Park (071-263 4581) **Ulluators/Dave Howard Singers/Thunderdogs/Snog/God's Government** (Skool bus benefit)
LONDON Stick Of Rock, Bethnal Green (071-739 6068) **Frozen Heart**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/ Enigma**
MELKSHAM George **Neon Scream**
NEWMARKET Rising Sun (0638 664337) **Rebel Rebel**
NUTLEY Shelley Arms (0825 713121) **Dirty Shoes**
PELEW Social Club **White Lies**
PEMBURY Hospital Social Club **Said And Done** (Cancer unit benefit)
PLYMOUTH Breakwater **True Grit/Suicide Blonde**

FREE FLEXI-DISC!

Comin' next week: a FREE Flexi Disc featuring all-new trax from Skid Row and Winger!
See page 53 for details!

POOLE Arts Centre (0202 685222) **Magnum**
ST ALBANS Horn Of Plenty (0727 53143) **Blue And Green**
WALSALL JB's Junction 10 (0922 648100) **Mama's Boys**

SUNDAY 9

ASH VALE George (0252 543500) **Dream State**
BOSTON Axe (0205 367300) **Wild Men Do/In The Red/ Lloyd Watson Band/Cajun Wolf/Guns For Hire/Mockingbird/ Nightstalker**
BRADFORD Queens Hall (0274 392712) **Hamsters**
BRIERLEY HILL Rock Tavern (0384 77224) **Blackened**
BRISTOL Bridge Inn (0272 677949) **Street Legal/Admiral Justice**
BURNLEY Carlton Hotel (0282 23508) **Kudas**
EDINBURGH Venue (031-557 3073) **Sacred Reich/Atrophy**
GLOUCESTER Deans Walk (0452 415762) **Kaos**
LLANHAREN RFC (0443 222209) **Lying Idol**
LONDON Marquee (071-437 6603) **Silver Hearts/Pleasure Victims**
LONDON Nelson's, Wimbledon (081-946 2356) **Scissor Men/ Better Than You/Hardline**
LONDON Royal Standard, Walthamstow (081-527 1966) **Master/ Metal Jester**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/ Riffz** (lunchtime)
MAIDSTONE Frontiers Post (0622 753041) **Phil Hilborne Band**
MAIDSTONE Royal Albion (0622 52547) **Limited Company** (lunchtime)
NEWCASTLE UPON TYNE Mayfair (091-232 8961) **Vixen/ Jagged Edge**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Mama's Boys**
NEWPORT Centre (0633 59676) **Magnum/Dirty White Boy**
ROTHERHAM Kimberworth Park And Wingfield Club **Big Chill**
SHEFFIELD Leadmill (0742 754500) **Napalm Death/Cerebral Fix**
YORK Spotted Cow **Salad From Atlantis**

MONDAY 10

ASH VALE George (0252 543500) **Strike-A-Lite**
BIRMINGHAM Edwards (021-643 5835) **Rattlesnake Kiss/Scarecrows/ Street Legal**
BIRMINGHAM Goldwyns (021-643 5835) **Napalm Death/Cerebral Fix**
BOURNEMOUTH Benedict's **Wild Angel**
BRADFORD Queen's Hall (0274 392712) **Mama's Boys**
CHICHESTER Coach And Horses **Tabgers**
COVENTRY Tick Tock **Crazyhead**
DONCASTER Dome **Magnum/Dirty White Boy**
DUNSTABLE Wheatsheaf (0582 62571) **Sabre**
EDINBURGH Network **Vixen/Jagged Edge**
GLASGOW College Of Building And Printing **Sacred Reich/Atrophy**
GRANTHAM Images 2 (0476 67830) **DRN**
HUDDERSFIELD Top Spot **Citizen Fish/Misconduct**
LONDON Marquee (071-437 6603) **Dusay**
LONDON Martello, Hackney **Ruthless Blues**
LONDON Royal Standard, Walthamstow (081-527 1966) **Mechanical Hearts/Ice Cold In Alex/Orkan/Blooze Thangs**
MIDDLESBROUGH Empire Hotel **Salad From Atlantis**
NOTTINGHAM Rock City (0602 412544) **Steve Earle**
SOUTHEND Esplanade (0702 460440) **Sweet Addiction/ Russell Webb Band**
ST AUSTELL Cornwall Coliseum (0726 4004) **Black Sabbath/Circus Of Power**
TAMWORTH Rat Hole (0827 63058) **True Grit/Suicide Blonde**

TUESDAY 11

ASH VALE George (0252 543500) **Chest Fever**
BIRMINGHAM Edwards (021-643 5835) **Circus Of Power/ Zero Option**
BOSTON Venue **Silver Hearts**
CHICHESTER Coach And Horses **Midnite Sun**
DERBY Duke Of York (0332 44732) **Hero**
LEEDS Duchess Of York (0532 453929) **Crazyhead**
LEICESTER University (0533 555166) **Naplam Death/Cerebral Fix**
LIVERPOOL Polytechnic (051-709 4047) **Fugazi/HDQ**
LONDON Marquee (071-437 6603) **Mama's Boys**
LONDON Mean Fiddler, Harlesden (081-961 5490) **Ark**
LONDON Railway, Hampstead **Eastern Star**
LONDON Royal Standard, Walthamstow (081-527 1966) **Sin City/ Jagaband/Max Penalty**
MANCHESTER Apollo (061-273 3775) **Magnum/Dirty White Boy**
NEWCASTLE UPON TYNE Broken Doll **Salad From Atlantis**
NEWCASTLE UPON TYNE Riverside (091-261 4386) **Sacred Reich/ Atrophy**
NEWPORT Metro (0633 254234) **Larrikin**
NOTTINGHAM Rock City (0602 412544) **Vixen/Jagged Edge**
ST ALBANS Horn Of Plenty (0727 53143) **Change Lings**
YORK Winning Post **Liaison**

To list your gig, write to: El Rose, Metal Gig Guide, Kerrang!, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ. Fax: 01-928 2839. Or you can telephone her on 01-921 5900 – Tuesdays and Wednesdays ONLY! Give at least seven days notice to ensure inclusion

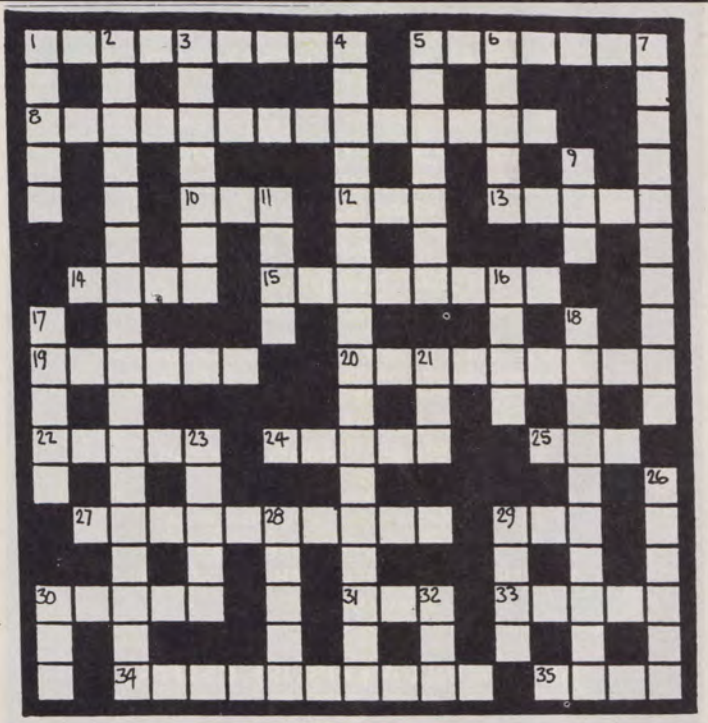
KERROSSWORD by Sue Buckley

ACROSS

1. They offer a bit of what you fancy (9)
5. A shocker from **1 Down**! (7)
8. Gourmet advice from It Bites (3.2.2.2.5)
10. World for Rush's man (3)
12. Quo melted it (3)
13. ...and Y&T shook it (5)
14. Just Jethro (4)
15. What were Blue Öyster Cult doing to 'shark'? (8)
19. see **4 Down**
20. Genuine effort from W.A.S.P. (3.4.2)
22. Gary's were empty (5)
24. 'Fast' Purple king (5)
25. High card in Spades for Motörhead (3)
27. Medical man for da Crüe (2.8)
29. Judo grade for McCafferty (3)
30. Which White? (5)
31. New satellite one in Eagles' town! (3)
33. Keel's prerogative to rock (5)
34. Trevor Rabin confronts ya! (4.2.4)
35. see **29 Down**

DOWN

1. Miracle-men (5)
2. Get to know Faith No More (9.8)
3. Nightmare/Idol (7)
4. and **19 Across**. What was Michael Bolton doin' with Otis Redding? (6.2.3.4.2.3.3)
5. Impolite order from the Cross (5.2)
6. Cooper in Wonderland? (5)
7. Whitesnake in search of romance (10)
9. This '70s combo featured the Whitbread brothers (3)
11. Direction for Leslie (4)
16. Redding returns from Leon (4)
17. Doors rode in on one (5)
18. Purple's darkest passage? (5.5)
21. Ramones finish the century (3)
23. Sammy's Hitch-hiker (5)
26. Jeff Healey's cover version that wept gently (6)
28. Van Halen 'illuminate' up the sky (5)
29. and **35 Across**. It didn't shine brightly, but developed a cult following! (4.4)
30. They took on the world (3)
32. Holliday MD (3)



SOLUTIONS

ACROSS
1. Quireboys 5. Scandal 8. Eat Me In St Louis 10. New 12. Ice 13. Earth 14. Tull 15. Shooting 19. The Bay 20. The Real Me 22. Rooms 24. Speed 25. Ace 27. Dr Feelgood 29. Dan 30. Great 31. Kid 33. Right 34. Face To Face 35. Star

DOWN
1. Queen 2. Introduce Yourself 3. Eternal 4. Sittin' On The Dock Of 5. Shove it 6. Alice 7. Lovehunter 9. Arc 11. West 16. Noel 17. Storm 18. Black Night 21. End 23. Sweet 26. Guitar 28. Light 29. Dark 30. Gun 32. Doc

MCP & Phil McIntyre presents

QUEENSRŸCHE

EMPIRE
New on LP-TC-CD
(OUT SEPTEMBER 10th)

Plus Special Guests

EDINBURGH PLAYHOUSE
THURSDAY 1st NOVEMBER 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 031-557 2590 (Credit Cards accepted) and all usual TOCTA agents (Subject to a booking fee).

NEWCASTLE CITY HALL
FRIDAY 2nd NOVEMBER 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 091-261 2606 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

NOTTINGHAM ROYAL CONCERT HALL
SUNDAY 4th NOVEMBER 8.00 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0602-482626 (Credit Cards Tel: 0602-482525), Victoria B/O and all usual agents (Subject to a booking fee).

BRADFORD ST. GEORGES HALL
MONDAY 5th NOVEMBER 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 0274-752000 (Credit Cards accepted) and all usual agents (Subject to a booking fee).

LIVERPOOL ROYAL COURT
TUESDAY 6th NOVEMBER 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 051-709 4321 (Credit Cards Tel: 051-709 4322) and all usual agents (Subject to a booking fee).

NEWPORT CENTRE
THURSDAY 8th NOVEMBER 7.30 pm
Tickets: £8.50
Available from B/O Tel: 0633-259676 (Credit Cards accepted), Our Price Bristol, Spillers Records Cardiff and Booking Now Bath (All subject to a booking fee)

POOLE ARTS CENTRE
FRIDAY 9th NOVEMBER 7.30 pm
Tickets: £8.50
Available from B/O Tel: 0202-685222 (Credit Cards Tel: 0202-674234) and all usual agents (Subject to a booking fee).

MANCHESTER APOLLO
SUNDAY 11th NOVEMBER 7.30 pm
Tickets: £9.00, £8.00
Available from B/O Tel: 061-273 3775 (Credit Cards accepted) and Piccadilly B/O Manchester Tel: 061-839 0858 (Subject to a booking fee).

ASTON VILLA LEISURE CENTRE
MONDAY 12th NOVEMBER 7.30 pm
Tickets: £8.50
Available from B/O Tel: 021-328 5377 (Credit Cards accepted), Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Wolverhampton, Poster Place Coventry (All subject to a booking fee).

HAMMERSMITH ODEON
WEDNESDAY/THURSDAY
14th/15th NOVEMBER 7.30 pm
Tickets: £9.50, £8.50
Available from B/O Tel: 081-748 4081 (Credit Cards Tel: 081-741 4868), Ticketmaster, Premier, Keith Prowse, Stargreen, LTB and Albemarle (All subject to a booking fee).

THE TOWN AND COUNTRY CLUB
9-17 HIGHGATE ROAD • KENTISH TOWN • LONDON NW5

WISHBONE ASH

PLUS SPECIAL GUESTS THE THIRD MAN
Sunday 23rd September
Tickets £8 Doors open 7.00

T&C INFORMATION HOTLINE 0898 202012 • TICKETS AVAILABLE FROM T&C BOX OFFICE (071 284 0303) • T&C STATION (071 284 1221) ULU STATION (071 323 5481) • PROWSE • PREMIER • STARGREEN • FIRST CALL TICKETMASTER & OTHER USUAL AGENTS. AGENTS SUBJECT TO BOOKING FEE.

PEPSI ROCK NIGHT presents

Live on stage

Wednesday 5th September
GUNFIRE DANCE

Wednesday 12th September
AND THE GENERALS RAN FOREVER
+ CANDY AGE

Wednesday 19th September **WORLD EXIT**

THE HIPPODROME LONDON

Sacred Reich
Atrophy

LIVE . . . THE UK WAY

SEPT.	5th	DUBLIN, McGonagles
	6th	BELFAST, Conor Hall
	8th	BRADFORD, Queens Hall
	9th	EDINBURGH, Venue
	10th	GLASGOW, College of Building & Printing
	11th	NEWCASTLE, Riverside
OCT.	16th	BIRMINGHAM, Edwards No 8
	17th	MANCHESTER, International 1
	18th	LONDON, Venue TBC

BOTH BANDS WILL BE MAKING PERSONAL APPEARANCES AT

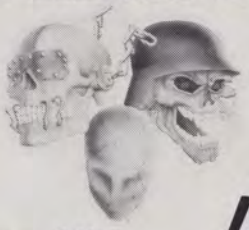
SEPT.	10th	METAMORPHIC ROCK, Glasgow at 3pm
OCT.	16th	VINYL DREAMS, Birmingham at 1pm
	17th	RHYTHM TRANCE, Manchester at 2pm

SACRED REICH 'THE AMERICAN WAY' LP/MC/CD
ATROPHY 'VIOLENT BY NATURE' LP/MC/CD

ROADRACER RECORDS

Phil McIntyre by arrangement with Fair Warning present

CLASH OF THE TITANS



MEGADETH

PLUS SPECIAL GUESTS

TESTAMENT

SLAYER

SUICIDAL TENDENCIES

EDINBURGH EXHIBITION & TRADE CENTRE
FRIDAY 12th OCTOBER 6·00pm
Tickets: £12.50. Available from Virgin Records, Union Street, Glasgow, Virgin Records, Edinburgh and usual TOCTA Agents
Tel: 031-557 6969 (Box Office, Credit Card Hotline & Information)

BIRMINGHAM N.E.C.
SATURDAY 13th OCTOBER 6·00pm
Tickets: £12.50. Available from Box Office. Tel: 021-780 4133
(Credit Cards accepted) or by postal application. Also available by personal application from Odeon Theatre, Tk Shop, Mike Lloyd Megastore, Lotus Records, Poster Place, Way Ahead, Piccadilly Records, TLCA Liverpool, Our Price Records, First Call (Subject to Booking Fee).

WEMBLEY ARENA SUNDAY 14th OCTOBER 6·00pm
Tickets: £12.50. Personal Callers: Wembley Arena Box Office and Virgin Megastore, 14-16 Oxford Street, (opposite Tottenham Court Road Tube)
Credit Card Bookings: Box Office Tel: 081-900 1234 – Subject to £1 Booking Fee. Stargreen, Keith Prowse, Premier, Ticketmaster, LTB, Albemarle, T&C Station (Subject to Agents booking fee).

MCP Presents

MAGNUM

Plus Special Guests

DIRTY WHITE BOY

NEWPORT CENTRE
SUNDAY 9th SEPTEMBER 7.30 pm
Tickets: £9.00. Available from B/O Tel: 0633-259676, (Credit Cards Accepted), Our Price Bristol and Spillers Records Cardiff (Subject to a booking fee).

MANCHESTER APOLLO
TUESDAY
11th SEPTEMBER 7.30 pm
Tickets: £9.00. Available from B/O Tel: 061-273 3775, Piccadilly Records B/O Manchester, Vibes Records Bury and all usual agents (Subject to a booking fee).

SOLD OUT

NEWCASTLE CITY HALL
WEDNESDAY
12th SEPTEMBER 7.30 pm
Tickets: £9.00, £8.00. Available from B/O Tel: 091-261 2606 and all usual agents (Subject to a booking fee).

BIRMINGHAM NEC ARENA

SATURDAY 15th SEPTEMBER 7.30 pm
Tickets: £10.00, £9.00. Available from B/O Tel: 021-780 4133 (Subject to 50p per ticket booking fee). All major Credit Cards accepted. Or by postal application to Magnum B/O, NEC, Birmingham B40 1NT, enclosing a cheque/PO made payable to NEC Magnum with SAE and allowing 50p per ticket booking fee. Or by personal application from Odeon Theatre, Ticket Shop, Tempest Records Birmingham, MLM Hanley, Newcastle & Wolverhampton, Poster Place Coventry, Way Ahead Nottingham & Derby, Our Price Bristol and all usual agents (Subject to a booking fee).

WEMBLEY ARENA

SUNDAY 16th SEPTEMBER 7.30 pm
Tickets: £10.00, £9.00. Available by personal application from Wembley Arena B/O Tel: 081-900 1234, Virgin Megastore Oxford Street, (no booking fee) Credit Cards Accepted (Subject to £1.00 per ticket booking fee). Or by personal application from Keith Prowse, Ticketmaster, Premier, Stargreen, LTB and Albemarle (Subject to a booking fee). Or by postal application to Magnum B/O, P.O. Box 2, London W6 0EX, enclose SAE, cheque/PO made payable to MCP Limited and allow £1.00 per ticket booking fee.

MCP Presents

motörhead

Plus Special Guests

LIVERPOOL ROYAL COURT – FRIDAY 16th NOVEMBER
Tickets: £9.00
Available from B/O Tel: 051-709 4321 and usual agents.

NEWCASTLE CITY HALL – SATURDAY 17th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: 091-261 2606 and usual agents.

GLASGOW BARROWLANDS – SUNDAY 18th NOVEMBER
Tickets: £9.00
Available from Just The Ticket Glasgow and all TOCTA agents (subject to a booking fee).

EDINBURGH PLAYHOUSE – MONDAY 19th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: 031-557 2590 and all TOCTA agents.

HAMMERSMITH ODEON
WEDNESDAY 21st NOVEMBER – THURSDAY 22nd NOVEMBER
Tickets: £10.00, £9.00
Available from B/O Tel: 081-748 4081; Ticketmaster; Premier; Keith Prowse (Credit Cards 081-741 8989); Stargreen; LTB; Albemarle (subject to a booking fee).

MANCHESTER APOLLO – SATURDAY 24th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: 061-273 3775; Piccadilly Records Manchester; Vibes Records Bury and usual agents.

SHEFFIELD CITY HALL – SUNDAY 25th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0742) 735295 and usual agents.

DERBY ASSEMBLY ROOMS – MONDAY 26th NOVEMBER
Tickets: £9.00
Available from B/O Tel: (0332) 369311 and usual agents.

LEICESTER DE MONFORT HALL – TUESDAY 27th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0533) 544444 (Credit Cards Tel: (0533) 543628).

PORTSMOUTH GUILDHALL – THURSDAY 29th NOVEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0705) 824355 (Credit Cards accepted) and all usual agents.

NEWPORT CENTRE – FRIDAY 30th NOVEMBER
Tickets: £9.00
Available from B/O Tel: (0633) 259676 (Credit Cards accepted); Our Price Bristol and Spillers Records Cardiff.

GUILDFORD CIVIC HALL – SATURDAY 1st DECEMBER
Tickets: £9.00
Available from B/O Tel: (0483) 444555 and all usual agents.

ASTON VILLA LEISURE CENTRE – MONDAY 3rd DECEMBER
Tickets: £9.00
Available from B/O Tel: 021-328 5377 (Credit Cards accepted); Odeon Theatre; Ticket Shop; Tempest Records, Birmingham; MLM Wolverhampton; Poster Place Coventry (subject to a booking fee).

HULL CITY HALL – TUESDAY 4th DECEMBER
Tickets: £9.00
Available from B/O Tel: (0482) 226655 (Credit Cards Tel: (0482) 226996) and all usual agents.

BRADFORD ST. GEORGES HALL – WEDNESDAY 5th DECEMBER
Tickets: £9.00, £8.00
Available from B/O Tel: (0274) 752000 and all usual agents.

KONCERTZ

READING FESTIVAL FRIDAY

Mudhoney

Faith No More

WELL FOLKS, here we are at the Reading Rock Festival – or should I say pop festival? And as if the line-up this year wasn't dismal enough already, it suffered another blow when **Jane's Addiction** pulled out after vocalist Perry Farrell lost his voice. Such is life.

Mudhoney are the next band on the bill reputed to have anything in the way of balls at all, so I wander round to a decent vantage point to find out what the Seattle four-piece have to offer. I shouldn't have bothered.

While Mudhoney's guitar and bass rumble along superbly, the overall effect is unaccomplished and clumsy. The band are desperately inactive and seem entirely lost on such a large stage. What is no doubt fine in a seedy little club just doesn't work in a bloody great field.

'Touch Me I'm Sick' is one of the few songs worth applauding, but singer/guitarist Mark Arm has already ensured that I won't be joining in, by saying things like, "Man, this is really beautiful, you dig it?" Frankly Mark, I 'dig' very little of it, and if rumours about the band splitting up are true then it's not a moment too soon. I'm off to get drunk.

Faith No More appear on stage just moments before darkness falls and lurch into 'From Out Of Nowhere' with the usual sound problems that seem to spoil the song everywhere they play.

For the next hour and 10 minutes the only place worth being in the whole of England is down the front at Reading. Arms and legs flail wildly as the band reel out a virtually unchanged set and a kilted Patton bounces around pulling faces – but thankfully he avoids the silly voices that ruined 'Surprise You're Dead' and a few others at Brixton.

No doubt you'll hear reports of how the sound wasn't quite up to scratch and how the band could do with writing some more tunes, but if you were one of the shitfaced thousands chanting *'You fat bastard!'*, you'll know this doesn't matter.

My only complaint is that Faith No More get you all fired up and ready to party, then open their encore with 'Easy Like Sunday Morning'. But even building society adverts can be excused when they break into 'War Pigs' and Patton sings, *'Generals gathered in their masses, just like me they hate Black Sabbath'*, before disappearing up the scaffolding like a monkey with a firework up his arse.

Only death can stop Faith No More now, and even that would have a hard time.

SATURDAY

EVERY SINGLE band was complete and utter shite. Concorde flew over and it sounded better than all of them put together.

SUNDAY

Thee Hypnotics

Living Colour

THE SUN beats down, burning into the 80s, and my hangover is growing worse by the second. But strange as it may seem, **Thee Hypnotics** are just what the doctor (Crippen, probably) ordered.

Vocalist James Jones wants to be Iggy Pop so much it's almost laughable. Almost, but not quite. He thrashes around the stage as a picture of ill health insulting the audience. "These people want us to f**k off, but their mouths are so big cos they suck so many cocks," he spits. Meanwhile, the ban on bottles and cans that has you paying so much for alcohol sees Jones ducking from apples and paper cups, before diving into the crowd.

Thee Hypnotics reach deep into the medicine cabinet of Hendrix solos and distorted bass lines and pull out great handfuls of noise for a very sick audience. I am cured.

By mid-afternoon on Sunday it's time to head back towards the stage for the last decent band of Reading '90, and a final chance to leap about.

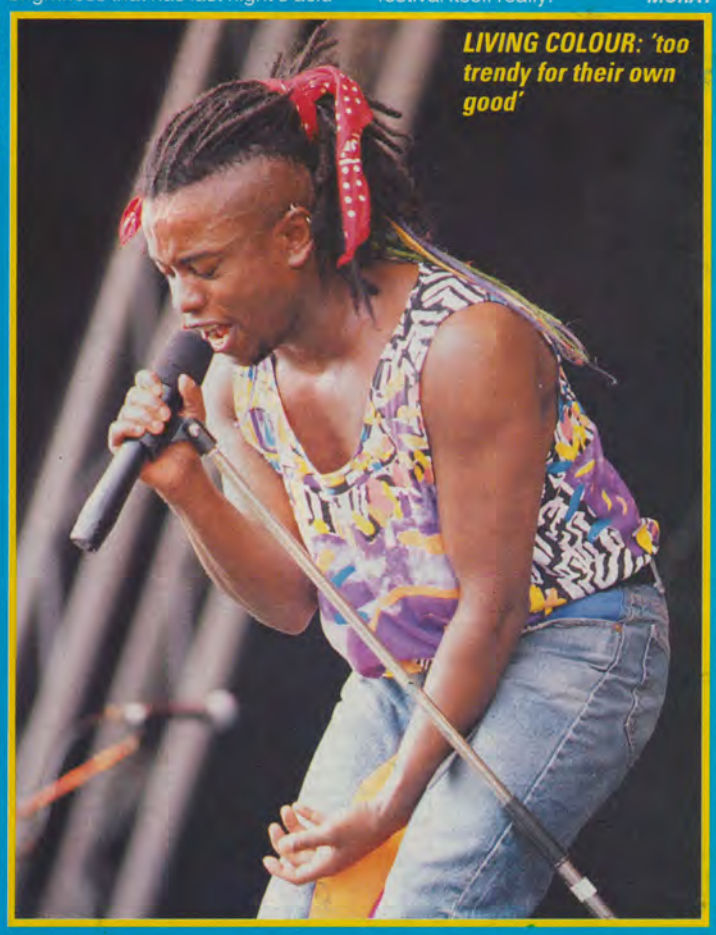
Living Colour are on stage bounding about like their lives depended on it in a blur of manic brightness that has last night's acid casualties running for cover. Unfortunately, they attract far too many sociology student types for comfort.

The set starts promisingly enough, but if we're going to be honest about it the music soon degenerates into average pop. If I wanted to hear 'Ain't No Sunshine When She's Gone' I would have gone up to the Mean Fiddler and watched it played by a stupid hippy. Living Colour's problem is that they're far too trendy for their own good.

Even when the band pound into the magnificent 'Elvis Is Dead' and singer Corey Glover proudly announces that, *'Elvis has left the f**kin' building'*, I can't help feeling that the people surrounding the stage (excluding those right at the front) have scant comprehension of what's going on.

Living Colour know exactly how to handle a big stage, but would be far more effective with something slightly more intimate. At Reading their message is lost, and like a venomless snake they are interesting to look at but no real threat to anyone. A bit like the festival itself really.

MÖRAT


LIVING COLOUR: 'too trendy for their own good'

Pic David Willis

Minimum Metalfest

FAITH NO More: only death can stop them now

Pic David Willis

MUDHONEY: even they weren't too keen on themselves

Pic David Willis

New York Snore Core

CIRCUS OF Power: lazy, but not crazy

CIRCUS OF POWER
Calamity Jane's, Las Vegas

CLOCKING IN. The gum's being chewed, side-to-side, the mike stand wielded like a dumb-bell, thrust forward every so often, then up, then down, then around and occasionally Alex Mitchell will dip into some body swings. Gary Sunshine stands quietly, picking off note after note. Zowie pumps up the volumous beat, taking up position between stage front and drum riser whilst Mahler and Maher (guitar and drums) keep their parts with ultimate professionalism. When Mahler sparks up a cigarette I know what he means.

Some 250 people are digging the COP groove, so that's something I can't argue about. The crowd dug them, lapped their stuff up. But I missed it.

I suspect the band did too, for the most part. Well, Tuesday night in Las Vegas is a tough one to psyche yourself up for – it's hard to whip up the adrenalin OD for a couple of hundred beer-swilling people in a town like this on the most un-rock 'n' roll Tuesday night.

Circus Of Power looked uninspired. Professional, yes, but not like the spark of live electricity that live situations require.

Alex Mitchell is strange. To these critical eyes it looked like a motion, one long, minimal-requirement motion, something he knew he had to do just to keep in shape. Maybe the mind was already in Britain, the body taking all the strain. And Zowie, New York City's Lower East Side bass pride, proved to be the most accurate meter as to just when the action stepped above 'a day's work for a day's pay'.

'Call Of The Wild' first cattle-prodded the band into some music-groove action, with Mitchell almost moving spontaneously and Zowie positively getting off. The only other time it happened like that was during the cover of 'How Many More Times', with Zowie once again metering the whole pace of the thing, some passion finally finding a point of entry.

It was, for the most part, a highly average and uninspired workout from people who are obviously capable of a lot more, whether it be in this band or others. A lazy day's work for a lazy day's pay. Clock out.

STEFFAN CHIRAZI

THE ALLMAN BROTHERS BAND
Pavillion, Concord, California

TONIGHT I saw the real true heartland of the 1970s American music lover.

Bikers and 30-somethings congregated for a sell-out 14,000 crowd to see the Allman Brothers Band tour in support of their first album in nine years.

You may *hear* about southern rock, but until you've seen the Allman Brothers, you haven't quite *experienced* it.

A seven-piece band – guitarist Warren Haynes (a fine player), bassist Allen Woody, keyboardist Jonny Neel, drummers Butch Trucks and Jaimoe plus Dickie Betts and Allman himself – produced two-and-a-half hours of great rock; great *southern* rock, I should emphasize, the jammin' type that takes about 15 minutes a song.

And first off, let me point out that you really haven't heard a Les Paul played reeeal good until you've heard the soulfully amazing Dickie Betts. Here is a man who obviously *knows* he can play well, and so keeps his leads interesting and accessible.

I'm actually having a hard time facing the fact that I dug this show – I mean, aren't the Allman Brothers Band, like, old farts or something? That's what I might have told you a few months back, but the answer is an emphatic NO THEY AIN'T, BOY!

If you get the chance to see the Allman Brothers Band, for the sake of education and entertainment I urge you to go. Only a hardened idiot (or myopic music-snob) could fail to watch a spotlit Dickie Betts Les Paul solo and not admit that the man's a giant amongst guitarists.

Xavier would've dug the shit outta this.

A great show, and friends of mine who've followed them for years endorse this version of the Allman Brothers Band as a fine one.

And if you're into Harley Davidsons, forget tripe like Circus Of Power and listen to the real biker sounds.

The Allman Brothers Band are 100 per cent proof all the way around.

STEFFAN CHIRAZI

Masters of the game

Pic Mark Leialoha

MASTERS OF Reality: just like livin' in paradise

MASTERS OF REALITY
The Roxy, Hollywood

"I REALLY think that if Jesus was back here, he'd be in LA." But if Jesus actually is on the planet right now, and he had a hint of savvy, he'd have been in LA at the Roxy. Because Masters Of Reality played, and only the foolish, ignorant or punishable would miss them by choice.

The dramatic re-entrance of one nearly-wasted band saw Chris Goss and new guitarist Daniel Rey whacking out these f**king huge great bastards they call 'powerchords' with such style and vengeance, that a piano background should seem wrong. It didn't. Masters Of Reality have no rules. Quite simply, they do what they want, and for that reason alone it was seventh heaven to see them play again.

Of course, it's a little different this time around. There's Rey on guitar instead of Tim Harrington, and Jon Leamy thumping where Vinnie Ludovico once sat; but there's not one ounce of lessening quality to be heard – only perhaps the answers as to why the Masters split in the first place.

All this brilliance was there before and now it's back in a newer, brasher more dare-devilish form. *Anything* could happen, and much of this is down to the scruffy ragamuffin figure of Rey. He hits monsters out of his guitar, the poor thing sagging under the strain of his attack.

Goss retains the crunchy psychedelia of yore, his figure cutting a silhouette in the fog, whilst long-time partner Goodge took the rhythm with the feel of revitalised experience, a man who was more than a meter.

Repeatedly, the songs came. The swaggering 'Doraldina's Prophecies' and lead-subtle slab of 'She Got Me', 'Kill The King', 'Candy Song', 'The Blue Garden' and 'John Brown' – all mesmeric, all captivating. And through it all, the danger of a note dropped here, a word missed there, the recklessness of Rey looking like a gleeful young pup running joyously around whilst older Master Goss got the contact high of chaos he's wanted for years. When the two took to stools with acoustics for 10 minutes, it was fitting, not ridiculous.

Some never get a first chance, most never get second. Chris Goss and Masters Of Reality may very well be lucky, but on this display they are undoubtedly worth it. Special? You have no idea just how much.

STEFFAN CHIRAZI

ROMA
Edwards, Birmingham

SPARE A thought for Roma. They're supporting Edwards' perennial house band Highway on deadly Monday, they remove posteriors from seats, they observe hands raised in unison... but the idiot sent to review them is frowning in the corner.

You see, the songs just don't carry enough weight to merit ecstatic proclamations. There are pleasant melodies and satisfied hooks but they never bite down on the hands that feed. The singer is worthy of the title, the musicians remain respectably restrained, the ride never embraces danger.

It's comfortably familiar, operating within strict guidelines – 'Song four brings the pace down, song six is the blues, finish with a well known tune'. Once in a while something stands up to be counted – the harmonies on 'Too Much' or the bridge to 'High Life', for example – but more often the likes of 'Frenzy' stroll into the mundane.

From nine-to-five suburbia 'Wasted' bemoans life on the road and too many four-wall hotels; at one point we are transported to the *'South side of town'*. W.A.S.P.'s plea to be somebody goes down well, a de-souled 'Shout' brings vocal support and 'Whole Lotta Rosie' is a desert island disc – what else are covers for? At the end there is an outburst of warm applause.

So, Roma do all they can to illicit a great response – and they're rewarded with negative print. Life's just a bitch sometimes... **PAUL REES**

THE CANDY AGE
Marquee, London

NO DOUBT a survival kit for the candy age consists of Action Men with attitude and a vision of the future that is more Thunderbirds than Robocop. The Candy Age – plastic bad-ass Disney characters hamming it up for the benefit of their sloth buddies from the nightclub circuit – insult both the intelligence and the senses. It is probably intentional.

The Candy Age pester people in rock clubs for a line in the news. Desperate media gigolos who would paint their dicks purple if it meant a free trip to Los bloody Angeles. All in all, a depressing pastiche of Metal cabaret and the same three chords that once gave Joan Jett a hit single.

The bulk of the material is sublime, clattering party riffs and sugar-coated hooklines. The singer – pesky semi-finalist as Gary Glitter on 'Stars In Their Eyes' – is just too damn cool to do anything except trade weak quips with the bass player in a shiny tin hat. D*A*D stole it from the Village People anyway. Now the Candy Age steal again.

So, sure, there are these big dumb songs like 'Dynamite & Honey' and 'Stairway To Heaven'. Cranky, creaky boiled sweets that probably changed the lives of those who didn't walk out to the foyer. Big hearted tourists gave the Candy Age the benefit of the doubt and posed for photographs whilst the band quipped on. Being ignored by tourists is very small indeed.

The Candy Age are about as trivial as it gets. The silly season is now over. **CHRIS WATTS**

CHEAP AND NASTY
Tivoli, Buckley

THERE'S SOMETHING a little spooky about seeing Nasty Suicide again after all these wasted years. It brings back memories of hugely drunken nights in the early to mid-'80s, staggering from gigs like Leicester's De Montfort Hall with my belly full of ale, my head full of Hanoi, and my worries full of how the hell I was going to get back to Liverpool with no money and even less common sense.

Seeing Nasty again is spooky in another way, too. He seems exactly the same: a happy-go-lucky, unfazable, diamond geezer. Yet seeing him on stage with other musicians, people who aren't Hanoi, is something that will take me a while to get used to. Nasty sings lead vocals and plays lead guitar, and he does both jobs extremely well. These are talents that were submerged in the past, talents we're unaware of. It all seems somewhat alien.

Yet nothing's changed. Not really.

You leave a Cheap And Nasty gig with a warm feeling in the pit of your belly: a sense of deep satisfaction, knowing that you've just seen an outstanding band playing at their peak. They have little in common with Nasty's old band, bar downright excellence.

If Nasty Suicide is the 'Nasty', then 'Cheap' are guitarist Timo Calito (10-gallon hat, dangling ciggie and Ronnie Wood's chops); bassist Alvin Gibbs and damned fine drummer Les Riggs. Rarely have I seen a band so infant – they're only a few gigs old – look so together, so mature and so credible.

Okay, this is only 12-bar bluesy-boogie and three-chord rock and roll, but they groove along like Mott The Hoople on a good day and 'Slider'-era T Rex on any day you care to mention. Songs like 'Mind Across The Ocean' and 'Moonlight' are full of '70s licks, but given a credibility untainted by comparisons with Quireboys and Dogs D'Amour.

As more and more people rediscover the delights of *real* rock and roll, so Cheap And Nasty are bound for greatness. This isn't Hanoi Rocks, and I wouldn't want it to be. This is Cheap And Nasty – cheap, for sure, but not so nasty. **DAVID GALBRAITH**

THE JOHN MERRICK EXPERIENCE
Barrel Organ, Birmingham

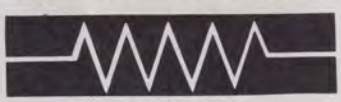
WHEN the John Merrick Experience take to the stage, they merit a few guffaws. Silly haircuts, outlandish costumes and lunatic facial expressions are briefly endearing. Who cares if they've got no songs, it's a joke, right? Well, in the same way that GWAR will expire, so TJME are doomed to obscurity. This script only has one punchline.

After the initial hilarity has vanished, one is forced to concentrate on the music – a sadly futile exercise. Guitars scream, vocals grate, drums pound; the result is a monotonous mess. For a movement supposedly representative of power and aggression (Thrash Metal), the effect is alarmingly flaccid. Sure, it's fast and loud, but it also charges blindly up a dead-end alleyway.

It is an inescapable fact that the British movement will fade away bereft of imagination or invention. It is obvious that TJME and their ilk will see the footlights briefly and then return to a weekly pay-packet.

There's a tiny squiggle at the top because I smiled once and Bob Catley headbanged away at the back. **PAUL REES**

I LIKE DANNY'S HAIR
Pavilion Theatre, Brighton

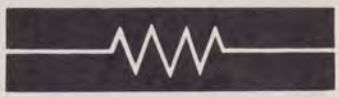


AND THE sermon for today is – Comedy Metal. A good thing? I'll make no excuse for the fact that I Like Danny's Hair's first appearance in the Big *K!* is based entirely on their novelty value.

This is an exercise in surrealist, alternative Metal; dance rock cabaret, completed by a truly bizarre stage show. With tongues planted firmly in cheeks, the band do not possess one single 'serious' song, and instead choose to tickle your ribs with cheekily observed homages to Bruce Forsyth, fat people, and come up trumps with a love song soberly dedicated to the singer's girlfriend, called 'Let's Do It Like The Doggies Do'.

Perhaps they're best described as the multi-coloured, Walt Disney alternative to the schlock-horror tactics of GWAR. Unapologetic about their inventive use of backing tapes and sequencers, the whole band provide a visual treat involving giant inflatables and rubber horses' heads bouncing off trampolines, well practised dance routines and a fine line in general tomfoolery that should raise a smile from anyone not suffering from terminal lockjaw. Musically, furious funk backing tracks fuse ingeniously with Banny Bloomfield's stinging guitar jabs. Topped off with wickedly funny lyrics and banter, you have an hour's worth of trashy, throwaway fun that you'll find initially off-putting but eventually highly impressive. **COLIN REED**

IAN GILLAN
Town And Country Club, Kentish Town



"IT'S BEEN a long time," announces an smiling Ian to the faithful – forgetting for a moment which supergroup he's been involved with!

Gillan seems to be genuinely pleased to be back on a London stage, and despite the fact that he's obviously stricken with some throat trouble, is having a ball.

Me? While I'm pleased to see the man of which legends were made wearing naff trousers but singing most convincingly, I can't remove the nagging doubt from my mind that this really isn't very relevant any more. Many of today's rock performers are waving bye-bye to 40, but this band that Gillan has assembled, while being able to play like f**k, just doesn't give off a vibe.

Maybe it's the fact that Gillan's material can never match Purple peaks. Maybe the band of drummer Ted McKenna, bassist Chris Glenn, keysman Tommy Eyre and guitarists Mick O'Donoghue and Steve Morris just don't feel comfortable in the live setting. Whatever, something about tonight's performance strikes me as irrelevant.

New songs such as opener 'Gut Reaction', 'No Good Luck' and 'Nothing To Lose' are fair to middling medium rare rock songs, and the majority of the set settles into a safe, predictable vibe. But 'Demon's Eye', 'Black Night', 'Knocking At Your Back Door', 'Speed King' – *that's* the kind of material that can't be denied, and certainly not ignored.

It's an uncomfortable scenario. Lots of older people liking lots of older tunes, and everybody shuffling uneasily when the solo material comes around. What can the poor guy do? His options are firmly closed so he goes for the good time vibe and swings as comfortably as he can between the two trees.

I have his records, but when it comes to the live scenario, I'll stick to Love/Hate, the Chili Peppers and the Cult, if that's all right, Ian. You know where I'm coming from don't ya?! **HOWARD JOHNSON**

FREE SEX!

SEB BACH: *exclusive Skid Row Flexi-Disc FREE with next week's* **Kerrang!**, *backed by a brand new cut from Winger (band mainman Kip pictured opposite)!*

Pic Ray Palmer

KERRANG! **IS the world's sexiest Heavy Metal magazine.**

In celebration of this undeniable fact, we're giving away a sexy series of four double-sided cover-mounted FREE Flexi-Discs.

Called 'Sexy Flexis', said Discs will feature exclusive tracks from some of the sexiest names in Heavy Metal.

The first FREE 'Sexy Flexi' (catalogue number SEX 1) is comin' atcha next week. It features never-before-heard cuts from two of America's sexiest rock acts: SKID ROW (a live version of 'Piece Of Me') and WINGER (an all-new studio cut titled 'Never').

But that's not all! Forthcoming Flexis will feature sexy offerings from DOGS D'AMOUR, BURNING TREE, the ALMIGHTY, OVERKILL, HARLOW and PANTERA! Stay tuned for full details!

So don't dare miss the next sexy edition of *Kerrang!* – issue number 307, on sale next Wednesday September 12.

Fill in the sexy coupon on this page and hand it into your local noiseagent now to avoid disappointment!

Pic PG Brunelli/Repfoto

DEAR MR LOCAL NOISEAGENT,

Hello, sexy. I understand *Kerrang!* is about to give away a sexy series of FREE Flexi-Discs. Can you please reserve/deliver *Kerrang!* for me from issue 307, cover dated September 15, wot features the first of these FREE Flexis containin' sexy new tracks from Skid Row and Winger! Thanks.

NAME.....

ADDRESS.....

.....

THIS MONTH, GET TWELVE OF THE BEST AND ONE HUNDRED OF THE WORST.

There's a free album length cassette with the new SELECT including tracks from **Depeche Mode**, **Pixies**, **Nick Cave** and **Cocteau Twins**. We also begin a repulsive series on the worst singles of all time. Plus **Soul II Soul**, **Dan Reed**, **Van Morrison**, **Spike Lee** and **Clint Eastwood**. And over 50 pages of album, film and video reviews.

SELECT MAGAZINE. MIXING MUSIC EVERY MONTH.

LOUD AN' PROUD

They're not a Heavy Metal band and they don't write about girls with big tits. Official. Yet according to a Doncaster-bound CHRIS WATTS, Bradford-based LOUD's debut LP is likely to be the hard rock statement of the decade. So who are these people? Where have they been until now? Why is Mr Watts in Doncaster anyway? And who is George..?

CHRIS MCLAUGHLIN smiles without laughing and tries to explain why Loud don't write a whole bunch of songs about girls with big tits.

"Look, we're a bit fed up. *Kerrang!* readers! It's 1990 now and we want to see something different. A lot of bands towards the end of the last decade were so incestuous. When so many bands are cloned from incest then the end result is a retard.

"Aren't your readers just a bit pissed off with all the bands on the other pages?"

Described by the head of A&R at China Records (home of Loud and Dogs D'Amour) as "a solemnist", and by the record company that weren't quick enough to sign the band as "an arrogant megalomaniac", there can be little doubt that McLaughlin is complex and intense.

Loud then – this slug of brute force and rare melody – is his appropriate baby.

The band have yet to celebrate their first anniversary. Formed by the ex-New Model Army stage guitarist/keyboard player – after the band's appearance at the 1989 Reading Festival – a chance meeting in Bradford's Frog & Toad between McLaughlin and ex-Excalibur bassist Martin Hawthorn led to the germ of an idea.

Recruiting rhythm guitarist Colin and drummer Ricky through mutual friends stabilised Loud's line-up, and in November they made their live debut at London's Marquee club.

THIS AFTERNOON Loud heard their first single played twice on Radio One. Once by Simon Bates; once by Mike Reid, who described Loud as "a New Model Army offshoot". Chris McLaughlin sighed but let the dumb comment pass unchallenged.

Loud's debut album contains no guitar solos, no reference to silicone sloths, and will almost certainly become the debut hard rock statement of the decade. From 'D Generation' and 'Black Hysteria's menacing stabs of Speed Metal to the chiming guitar and vocals of 'Childhood Times' and 'Song For The Lonely', Loud's music owes as much to the Beatles as to Killing Joke.

Recorded for a modest £25,000 by the band and Killing Joke's Jaz Coleman, Chris McLaughlin is well prepared for the 'nitty-gritty'.

"It's very intense," he says, a slight lisp softening the Yorkshire drone. "Every song expresses a different emotion, a different passion. A tension. Music is useless unless it provokes emotion. Even hatred. Yes, even hatred. Hatred is a great energy.

"People are far too unstirred and unmoved in my eyes. The good thing about Loud is that we're a rock band who write songs in an emotional vein. People seem to think you have to be a Heavy Metal band to be powerful. There are no powerful Heavy Metal bands. It's the same riffs, the same videos. Dull.

"I find it quite ludicrous that every rock band wants to sound the same as another. Why is that?"

BEHIND US the band's small troupe of loyal fans are discussing Loud's recent debut major tour supporting Fields Of The Nephilim.

Among them is Colin's American wife, Gabrielle, and a young man who will later throw a furry hand puppet at Chris on stage at the Doncaster Jug. The merchandise man wears a self-styled 'Loud As F**k' T-shirt, and promotional-only, three-track sample cassettes are on sale for £1.

It's an easy-going gig, complete with a cover of David Bowie's 'Sorrow' and snippets of 'Day Tripper' sabotaging 'D Generation'. Hardly the big time, but Chris McLaughlin knows full well that, despite the accolades from their one Marquee show and the dogged misconceptions about Loud, these are the gigs that every band must play to progress.

"The press we had from our first shows went totally over the top really," he says.

"It's difficult to take them that seriously. Yes, we had a lot of attention very fast. We got the record deal very fast and then publishing, then management and then an agency. It's as if there's a magic behind us sometimes."

He smiles. "Maybe because the band are good?"

PROCLAIMING LONDON to be "too fast, too inhospitable and too indifferent", Chris writes his music from his home on top of Yorkshire's Rumbolds Moor with only his mother and a beloved Jack Russell terrier called George for company.

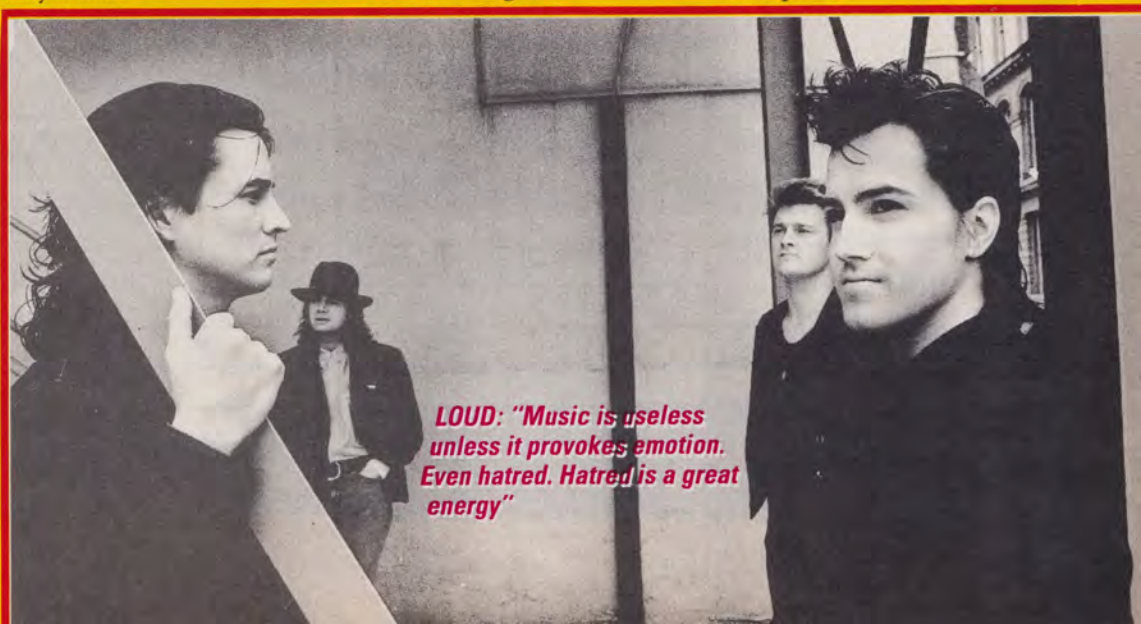
Already misunderstood for the likes of 'I Am The Idol' and 'Infatuation', does he accept that his lyrics are setting him up for attack?

"Well, I knew when I wrote '...Idol' that all the thickies would think it was me trying to be God! But the lyrics are observations. How I feel at a particular time. I would never try to be deliberately blasphemous or write anything that would be detrimental to any one group of people."

Would you, though, write anything as black and white as NMA's '51st State' or 'Vengeance' (*'I believe in justice/I believe in vengeance/I believe in getting the bastard...'*)?

"Yes. I have done. It'll be on the second album. It's called 'God Is Dead' – but it's only an observation, people!"

Charming and scathing and proud and probably quite disturbed, Chris McLaughlin and Loud are the last bastion of dark power Metal in this country. As the name implies, they are complete.



LOUD: "Music is useless unless it provokes emotion. Even hatred. Hatred is a great energy"

KLASSIFIEDS

PERSONAL

STEVE (PERPETRATOR) please call Rachel, 0203 661270

SIMON W ex **CROOK LOG** and Erith, where are you, get in touch. Colin C.

SQUIRT, I had to give you up. But I still love you. Remember I married you first. **DAVID**

WOULD REALLY LIKE TO MEET THE SWEET SEXY BEAUTY who bought a copy of Kerrang!, Thursday afternoon 16th August in WH Smith (Kilburn), wearing grey suit, blue high heels, black hair. Box No K2449

ATTRACTIVE FEMALE 19 seeks football/heavy metal fans from **ESSEX** to meet. Into Queensrÿche, W.A.S.P. and most. Photo please. Box No K2450

DAVID, I told you you wouldn't find what you're looking for!

ALTON TOWERS 19th August, girl with pink cap seeks two **M CRÜE** fans from **EDINBURGH** to take her to the top and give her a piece of your action and your pink gloves. So come now you ba****ds and contact Myke on (GX) 0753 886754

HOT SEXY female, 22, Paisley seeks guy with nice ass, eyes and hair for lots. Send photo. Box No K2448

HAPPY BIRTHDAY DAVE BEDDOWS!!! Now you're completely past it! Love you. Waff xx

KEVIN from **STECHFORD**, met you at Donington, please phone. **CAROLINE** 0934 635954

WERE YOU AT DONINGTON? Is your name Ian, from Aldershot, my Bobby Dall lookalike, I kicked you in the face when you helped me out. Please contact Fiona from Bristol. Box No K2451

JACKIE FROM PITSEA we met at Monsters of Rock. Love to meet you again, contact: Mega, 34 Belam Way, Sandy, Beds.

MALE 20 THRASHER non-smoker seeks female, good-looking, into thrash aged 18 to 20, must like all thrash in Derby/Derbyshire. Photo appreciated for gigs etc. Box No K2463

JEN thanks for putting up with me at Donington. **AS THE NIGHT GROWS COLDER, I'LL BE THERE FOR YOU**. Love Chris

JEFF FROM GUILDFORD. Met at **DONINGTON**, got separated after Aerosmith. I've got your hat, contact me, Nade I.O.W. Box No K2464

SEEKING 5 lads from Wales. We met you before Whitesnake's set at Donington. One called Tommo? From 2 girls from Cleveland. Box No K2465

GAVIN FIRMAN – I saw you at **ROCK CITY**. I want to be next to you. Love Scarlet

MALE 26, single parent, seeks lady similar, 'to put fun back in life', humour a must, looks unimportant. Berks/Hants area. Box No K2466

MYKE get your pants off!!! **BUTTONS** X

ANDREW from Sheffield. Remember Donington. Please write. **JANE**. Box No K2467

MANDY FROM COVENTRY you crashed out in my car in Bournemouth, Friday 17th. Please get in touch. Simon, Box No K2468

JIM FROM GLASGOW who was at Donington, lost you through Poison, contact Wendy from Manchester. Box No K2452

FEMALE 22 seeks male and female friends in Enfield, London area. Box No K2453

LONG HAIRED casual roughish-looking 42, slightly 70's seeks similar caring soulmate to share life. Nice reliable character far more important than looks. (Age immaterial) (Like rock, soft rock, HM). Box No K2454

STEVE, Chris, Paul from **BOURNE**. All is forgiven for Donington, keep those fires burning! This is your last chance to contact Gill at: 5 Colenzo Drive, Andover, Hants SP10 1JS

FEMALE 18 likes most HM, bikes(ers) seeks companion (M/F) for pubs, gigs etc. Burnley/Blackburn area. Box No K2455

UNLUCKY FEMALE 27, slim, attractive likes Aerosmith, Satellites, Thunder etc seeks ideal man, must be gorgeous, slim, charming, witty, talkative, sincere, intelligent, caring and self-sufficient 25–30, London/nearby, photo please. Box No K2456

LOVE/HATE BUCKLEY TIVOLI 09/08/90. Mark from Boston, please get in touch. Clare, Box No K2457

ONE O'CLOCK KERRANG! STALL! Cloe – Stafford/Devon, thanks for a great Donington. Get in touch. Dave, Box No K2458

JACKIE, FRANCINE (Donington) we're still standing, how about you? From Robin, Brian (Dundee)

DONINGTON Dave the yhetti and James, please write. Box No K2459

SPUD 'n' **SKOOZ** rocked till they dropped – Donington '90

ALLUN EDWARDS we met at MK Bowl, got bowled over, 1 year later we're still rolling down to Donington thanks Jon-Bon, Happy 1st anniversary, I'll be there for you **ALWAYS, LOVE DIANE**

LISA good luck in the US. See you in L.A. love **SIMON XXX**

RECENTLY ABANDONED FEMALE 22 seeks new male friends. Intelligence and sense of humour a must. East Midlands area. Photo please. Box No K2460

MALE 20 seeks fun-loving females (any age) for friendship, gigs and more? Looks unimportant, W Yorks/anywhere/Europe especially Sweden etc. Into all metal. Write now, I'm bored. Reply guaranteed. Box No K2461

TRISHA McGUIRE get in touch. Karen, Box No K2462

KERRANG! KLASSIFIEDS

HEADINGS AVAILABLE

MUSICIANS WANTED/AVAILABLE,
INSTRUMENTS WANTED/FOR SALE,
PERSONAL, PENFRIENDS,
BIRTHDAY GREETINGS, RECORD FAIRS,
FAN CLUBS, FANZINES,
BANDS WANTED, RECORDS FOR SALE,
SITS VAC, SWAPS, SPECIAL NOTICES, etc

OTHER HEADINGS AVAILABLE

OVERSEAS: Amount of £15.00 and less must be paid by International Money Order only.

LINEAGE ADS

PRIVATE: 30p PER WORD (inc VAT) or 40p PER WORD IN BOLD TYPE (inc VAT)
TRADE: 35p PER WORD (+ VAT) or 40p PER WORD IN BOLD TYPE (+ VAT)

BOX NOS ADD £2.00 (inc VAT)
THIS FEE IS APPLICABLE TO BOTH LINEAGE AND DISPLAY ADVERTISEMENTS

PRIVATE ADVERTISERS

DISPLAY ADS
cost £10.00 per single column cm (minimum ad 3cm deep)
This size
£30.00 inc. VAT
THE ABOVE RATE IS FOR PRIVATE ADVERTISERS ONLY.

TRADE RATE: £13.00 per SCC (+ VAT)

PLEASE NOTE: IT IS ILLEGAL TO ADVERTISE BOOTLEG RECORDINGS FOR SALE ON THESE PAGES. WHEN SENDING RECORDS/TAPES/VIDEOS FOR SALE PLEASE SEND DETAILS.

Please fill in coupon in clear BLOCK CAPITALS ONLY

PLEASE UNDERLINE WORDS TO APPEAR IN BOLD TYPE.

PLEASE NOTE – ALL ADS MUST BE PREPAID. CHEQUES OR POSTAL ORDERS ONLY. CASH WILL NOT BE ACCEPTED. ADS GIVEN BY 'PHONE CANNOT BE ACCEPTED.
All ads must arrive by first post Tuesday to appear in the following week's issue.

☐ IF TRADE TICK BOX

HEADING ..... **INSERTIONS** ..... **STARTING** .....
No of words at 30p/35p ..... **TOTAL** .....
No of words (bold) at 40p ..... **TOTAL** .....
NAME ..... **TEL NO:** .....
ADDRESS .....
.....

Send completed form to: KERRANG! KLASSIFIED DEPT, PUNCH PUBLICATIONS LTD, LUDGATE HOUSE, 245 BLACKFRIARS ROAD, LONDON SE1 9UZ. 071-921 5900.

THE PUBLISHERS RESERVE THE RIGHT TO REFUSE OR WITHDRAW ADVERTISEMENTS AT THEIR DISCRETION

FOR SALE

40-PAGE illustrated catalogue, t-shirts, posters, G N Roses, Maiden, Poison, Kiss, Cooper, W.A.S.P., Metallica, Heart, Anthrax, Skid R, Leppard, B Jovi, Mötley, Megadeth, Slayer, P Floyd, Hendrix, Zeppelin, Aerosmith + everyone. SAE, 132 Minstead Road, Erdington, Birmingham B24 8PX

IRON MAIDEN tickets 081 789 8676 days, 071 386 8081 eves

G'N'ROSES, B. JOVI, MISFITS, METALLICA! you name it . . . we goddit! Thousands of rare/unique recordings. Send £1 (refundable) B. Deal (K), 48 Upper Mount St. Dublin 2, Ireland, for comprehensive catalogue

JOKES, HEAVY METAL, ROCK BIKERS NOVELTIES, 800 crazy things. Talking toilets, walking willies, fart spray, studs, bootlace ties, patches, badges. Just phone for **FREE CATALOGUE**, 0272 716256 ANYTIME

FREE CONCERT PROGRAMME catalogue, many rarities, send SAE Concert Programme(s), 43 Crantock Road, Perry Barr, Birmingham, S142

METAL MERCHANDISE: MAIL ORDER SERVICE. Button badges (5 for £1), patches from 35p, t-shirts, posterflags, oils, jewellery, studded leather gear: plus lots more: **ALL AT LOW PRICES,** for **FREE** list send SAE: **MM(K), 9 DUNDAS ROAD, STIRLING, FK9 5QS, SCOTLAND.** Or phone 0786 70033

MR MUFF!
HEAVY METAL CLOTHING & HEAVY METAL FOOTWEAR
NEW Free Full Colour Photographic Catalogue.
Send SAE to: **Dept. K, 2 Stileman Way, Sharnbrook, Bedford MK44 1HX or Tel: (0933) 315890**

KERRANG!'S various issues up to 150 including No.1 in binders, offers.Kevin Edwards, 19 The Square, Tatsfield, Kent TN16 2AS

BASEMENT HEAVY METAL WEAR LICENSED T-SHIRTS. All the latest prints only £8.95 plus £1.25 p&p. Send SAE for free catalogue. 6 Rose Meadows, Goonhaven, Truro, Cornwall

PASSION a new boutique selling alternative fashions, teeshirts, handmade jewellery, incense and ethnic gifts. Ropergate End (next to cinema), Pontefract, West Yorks

HORROR JEWELLERY, spider scarves, patchouli, incense, ethnic jewellery, metal gear, patches plus loads more. Stamp for catalogue, OTL Traders, BCM Box 1781, London, WC1N 3XX

WORLDWIDE METAL magazines, cuttings from Kerrang! (issue 1 upwards), Creem metal, Circus, Faces, Burrn, fanzines etc. HM Library, Rosebery Road, Cleveland, TS26 8LJ

KERRANG!'S 179–304 complete £40. 0959 65423

KERRANG!'S 150 issues –197 (+ extras). (0206) 576506

HEAVY METAL catalogue. Send £2.00 deposit payable to CM Leisure Sales (refundable with first order) plus SAE to CM Leisure Sales, Dept. K, PO Box 46, Romford, RM1 2QE

KERRANG! BACK ISSUES No's 1–100. Various prices. Send SAE to Mick Hare, 51 Roslyn Road, Woodley, Berkshire RG5 3HT

MUSICIANS WANTED

FRONTMAN vocalist required to complete line-up of original metal band. Age 17–18, own gear, dedication essential. Demo recorded, management waiting. Ring Adam, 081 360 6628

AMPLE CLEAVAGE require new singer and guitarist. You've read the reviews – Hanoi/FNM/Crazyhead/NY Dolls. Phone **ACTIVE MANAGEMENT** (0372) 54580

ACTIVE MANAGEMENT require new acts. (0372) 54580. **WE WANT YOU**

VOCALIST WANTED
by radical Metal band with management.
Infl. Queensrÿche, Cacophony, Metallica, Rush and Bach!
Tel: 081-876 8524 – Andy or Phil.

PRO MINDED drummer required to join forces with ex-Tilt guitarist + ex-Snakebite bassist to form serious outfit. **IMAGE/ATTITUDE** essential. Phone Danny 081 363 5185, Steve 081 363 4818

BASSIST 0443 838160

VOCALIST/FRONTMAN REQUIRED by Yorkshire-based hard rock band with management interest. Ability and dedication needed. Material waiting, demo available. York (0904) 470784

BIRMINGHAM-BASED ROCK BAND NEED
VOCALIST
WE HAVE OUR OWN P.A. AND REHEARSAL FACILITIES. MANY ORIGINAL SONGS READY. INFLUENCES MODERN AMERICAN HARD ROCK. EXPERIENCE NOT IMPORTANT.
PHONE MARK 021 384 6973, MIKE 021 325 0175

FUNKY MALE VOCALIST WANTED to complete line-up. Into: Faith No More, Zeppelin, Chili Peppers, Bad Brains, Mordred, Living Colour, Warrior Soul, Fishbone, etc. Aged 23ish – no beginners. Must be able to sing. No 'Slayer' type lyrics. Dedication, ambition, image, attitude + humour. This band has already generated a lot of interest industry-wise. We need someone now! Dave, 081 529 2497

VOCALIST needed for 24-track recording project. Powerful metal style. Image and experience essential, for any necessary showcases. (0273) 515373

KEYBOARD PLAYER URGENTLY REQUIRED for technical rock band based in North West. Telephone Tony: 0204 495043

VOCALIST and **DRUMMER** for Worthing area rock band. Set includes covers of Bon Jovi, Whitesnake, Boston, Foreigner. Gigs waiting. Phone Geoff 0903 68298 before 10pm

VOCALIST required for Sheffield rock band, influences: Poison, Tesla. Phone (0742) 882921

VOCALIST NEEDED for Stirling-based band. Influences GN'R, Love/Hate. Original material written. Send photo and info to: Ally Page, 26 Easter, Livilands, Stirling, FK7 0BQ

NEW EXCITING ENTHUSIASTIC BAND NEED TO POACH CHARISMATIC STYLISH FRONTMAN! We have **GREAT SONGS, EXPERIENCE + STYLE.** Phone for **FREE PACKAGE** (discretion assured), no strings! **CURIOUS?** 0386 442409 evenings

VOCALIST required, Male/female for Herts-based band. Original material with pro outlook. Almighty, Cult influenced, gigs waiting. Box No K2469

BASSIST and drummer wanted to form South London rock band. No experience required. 081 684 6886

SERVICES

IRON WEED
CASSETTE · DUPLICATION ·
cassette copies of the highest quality at a price you can afford.
Then Send For Our Brochure
Station House, Station Yard, Hinckley, Leicestershire LE10 1UE Tel (0455) 251551 or (0203) 387497 Fax (0455) 612263

HAIR EXTENSIONS from wild psychedelic styles to subtle blending. Phone Sarah or Michele at our Camden Studio 071 383 7568

SPECIAL NOTICES

Special thanks to **SHOCK SPLIT** and **FRIENDS** for a f***ing brilliant Donington '90. 'Don't Touch It'. **PETE**

geneva
12" EP
CLIMBING THE MOUNTAIN
(Recorded Live for Radio One Rock Show)
Available from **VIRGIN**
NOTTINGHAM · BIRMINGHAM
WAY AHEAD
NOTTINGHAM · DERBY
AOR
MANSFIELD
MAIL ORDER: AOR Records, 10 Handley Arcade, Mansfield, Notts. NG18 1NQ
Price £4.50 (inc. P&P) Cheques payable to: T.B.M. Management

FAN CLUBS

GERRY LAFFY EX GIRL GUITARIST. Solo album Money And The Magic. For details, biog, photos and free album sample send £1 in stamps. Die Laughing Records, 3 Bromley Place. London W1

KISS CRAZY UK Fan Club approved by **KISS.** Annual membership £8 (UK), £10 (overseas). Cheques to: Kiss Crazy, Dept K, 41 North Road, London N7 9DP, England

BANDS WANTED

ROCK!
every thursday!
in Glasgow
at
THE CLUB WITH NO NAME
ROOFTOPS
£2-50 £1 off with this advert
11p.m. till 3.30 a.m.

RECORD FAIRS

EALING BROADWAY Saturday 8 September – Christ Saviour Church Hall – 9–5pm. P&J Fairs

OXFORD SUNDAY 9 September – College of Further Education (opposite ice rink) – 10–4pm. P&J Fairs

HM GEAR
PO BOX 53, GT. MISSENDEN, BUCKS HP16 0BZ.
TEL 0494-771759 (Mon–Fri 9.30–6.30)
FREE COLOUR CATALOGUE
RING: 0494 771759 DAYTIME OR 0898 886 910 ANYTIME

NEW SHIRTS AVAILABLE

M556 ANNIHILATOR – Never Never Land	£9.95
M558 XENTRIX – Ghostbusters	£9.95
M559 ARTILLERY – By Inheritance	£9.95
USA 213 DANGEROUS TOYS – Clown	£10.95
HST 101 C.O.C. – Hooded sweat tops	£12.95

ALL SHIRTS ARE OFFICIALLY LICENSED PRODUCTS
ALL AVAILABLE IN MEDIUM OR LARGE SIZES
ALL HAVE BACKPRINTS (UNLESS STATED)

OTHER SHIRTS AVAILABLE

M539 BRUCE DICKINSON – Tattooed Millionaire	£9.95
M548 MORDRED – Fool's Game	£9.95
USA 210 VIO-LENCE – Eternal Nightmare	£10.95
M537 OVERKILL – Dawn Of The Decade	£9.95

ALL SHIRTS ARE OFFICIALLY LICENSED PRODUCTS
ALL AVAILABLE IN MEDIUM OR LARGE SIZES
ALL HAVE BACKPRINTS (UNLESS STATED)

NEXT DAY DELIVERY HOTLINE 0494 771759
Ring before 2pm weekdays and your order will be despatched for next day delivery
C.O.D.

If ordering by post:
Please add postage & packing
0–£10 add £1.00
£10–£20 add £2.00
£20–£40 add £3.00
£40+ add £5.00
Europe/Eire double; rest ×5

METAL QUIZLINE
Just answer 6 simple Metal questions & enter prize draw for £100
WIN £100
Calls 38p per min peak
0898-886-960

KLASSIFIED

WANTED

CONCERT PROGRAMMES Good prices paid, send lists to: Concert Programmes, 43 Crantock Road, Perry Barr, Birmingham, S143

KINGS X tape of Astoria live on BBC wanted. Other rarities also welcome. Please write to: Taeko Matsumoto, 1-4-8 Tohei, Chuoh-ku, Osaka, 542, Japan

NICK GILDER LP's. Good prices paid. Box No K2470

PHIL LYNOTT, ALL MATERIAL WANTED solo and Lizzy, interviews, unusual stuff, particularly singles, tapes. Phone 081 577 1145

UFO videos, posters, t-shirts, etc. Lonely Heart, Top Of The Pops, Whistle Test 82. Tel Ian (0506) 871019

RECORDS FOR SALE

A BARGAIN Pot Luck Assortment (our selection). Send £37.00 for 500 used 7" singles or £12 for 100 LPs and 12" singles. (Postage included.) Music and Video Exchange, 28 Pembridge Rd, London W11 (071-727 4185)

TRASH CITY RECORDS new list of thrash, death, hardcore. Revelation shirts available. Send large SAE or 2 IRC's: 19–23 The Balcony, Castle Arcade, Cardiff, CF1 2BY

RARE METAL, thrash, AOR record sale. SAE for list: 31 Wheatsheaf Close, Horsham, West Sussex RH12 4TH

RECORDS WANTED

BUY, SELL & EXCHANGE all your records, tapes, CD's, videos and books – also All Hi-Fi, musical instruments, computers and cameras – **NONE REFUSED!!** Bring **ANY** quantity in **ANY** condition to Music and Video Exchange, 38 Notting Hill Gate, London W11 (Open 7 days 10am-8pm. Tel: 071-243 8573). Or send them by post with SAE for cash. Quantities collected **ANYWHERE** . . .

DOGS D'AMOUR 'State We're In' & transcription disc LP's offers; 'Metal Vids', 10 The Parade, Marlborough, Wiltshire

AMAZING list of new HM/AOR LP's from £1.99. SSAE/IRC: 32 Whitehead Crescent, Wootton, IOW, PO33 4JF

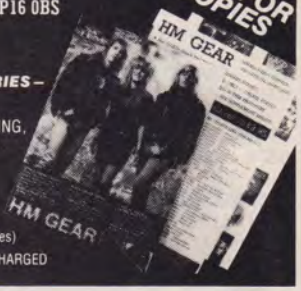
HM GEAR

BOTH FREE JUST RING FOR YOUR COPIES

HM GEAR PO BOX 53 GREAT MISSENDEN BUCKS HP16 0BS

FREE! OUR 2 CATALOGUES –

1990 EDITION LIST 13 OUT NOW. MANY NEW LINES OF CLOTHING AND ACCESSORIES – ORDER YOUR FREE COPY NOW.



* 20 PAGE COLOUR CLOTHING AND ACCESSORIES INCLUDING, JEANS, JACKETS, SHIRTS, BOOTS, JEWELLERY, BELTS, BADGES, PATCHES AND PICTURE DISCS.
* 12 PAGE T-SHIRT CATALOGUE ILLUSTRATING NEARLY 100 OFFICIAL TOUR T-SHIRTS, FRONT AND BACK.

RING: 0494 771759 MON-FRI 9.30-6.30 (5 lines)
OR: **0898 886910** ANYTIME NIGHT OR DAY (0898 CALLS CHARGED AT 25P PER MINUTE CHEAP RATE 38P PER MINUTE OTHER TIMES)

MONEY AVAILABLE for CD's, records, tapes. SAE for quote to Alan Dagger, 43 Westbourne Road, Downend, Bristol or tel 0272 564122. Large quantities collected **FREE**

MAGNUM 12" 'Lonely Night'. Diane (0204) 53191

PENFRIENDS

FEMALE seeks penfriends into **POISON**, Mötley, GN'R, Michael Monroe, 17–20 years. Box No K2447

TO ADVERTISE HERE KALL **071-921 5900**

REKORD MART

S.T.RECORDS

47 Wolverhampton St, Dudley, West Mids. DY1 3AE
Shop open 10–5 (Closed Mondays)
Tel: 0384 230726. Credit cards accepted

FAITH NO MORE Video You Fat Bastard £9.99
TIGERTAILZ Video Berzerk Tour live £9.99
VENOM Video Live '90 ..... £9.99
MAGNUM Video Midnight to L.A. £9.99
GUN Video Taking On The World £9.99
HARD 'N' HEAVY Video Volumes 1–8 ..... each £9.99
METALHEAD Video £9.99
LEE AARON Video History (import) £9.99
JETBOY LP Damned Nation ..... £8.99, CD £12.99
STEELHEART LP Steelheart ..... £8.99, CD £14.99
BATON ROUGE LP Shake Your Soul ..... £8.99, CD £12.99
SKIN & BONES LP(T) Not A Pretty Sight £6.49, CD £10.99
NELSON LP After The Rain ..... £8.99, CD £12.99
BLUE TEARS LP Blue Tears ..... £8.99, CD £12.99
NASTY IDOLS LP Gigolos On Parade ..... £8.99, CD £13.99
ANTHRAX LP Spreading The Disease ..... £8.99, CD £14.99
PRETTY MAIDS LP Jump The Gun ..... £8.99, CD £14.99
MICHAEL BOLTON LP Everybody's Crazy ..... £6.49, CD £10.99
MICHAEL BOLTON LP(T) 1st ..... £5.99, CD £11.99
PRIVATE LIFE LP Shadows ..... £6.49, CD £12.99
PRIVATE LIFE LP Private Life (2nd) ..... £8.99, CD £12.99
BLACK SABBATH LP(T) Tyr ..... £6.49, CD £10.99
HELIX LP(T) Back For Another Bite ..... £5.99, CD £9.99
STRYPER LP(T) Against The Law ..... £6.49, CD £10.99
JOURNEY CD Journey (1st – Jap) £13.99
FASTER PUSSYCAT CD Live & Rare (Jap) £15.99
STRANGEWAYS CD Native Sons £14.99
ALICE COOPER CD Muscle Of Love, Da Da, Flush The Fashion, Special Forces, Zipper Catches Skin, From The Inside, Lace & Whisky (Jap) ..... each £12.99
LEE AARON CD Lee Aaron (1st), Metal Queen, Call Of The Wild ..... each £12.99
BLACKJACK CD (Bolton/Kulick – 2 on 1) £12.99
LARRY MITCHELL CD Larry Mitchell £12.99
ANTHRAX 10" In My World (circular sleeve) £3.49
POISON LP Look What The Cat Dragged In (pic disc) £6.49
POISON LP Open Up And Say Aah (pic disc) £6.99
QUEENSRYCHE CD Last Time In Paris (promo) £6.99
WHITESNAKE CD Snakebites (US 11-track CD promo) £35.00
METALLICA CD Mandatory Metallica (US 8-track promo) £45.00
MÖTLEY CRÜE CD Kickstart My Heart, Without You, Same Ol' Situation, Don't Go Away, Mad (US promos) ..... each £6.99

POSTAGE & GOOD PACKAGING
12"/LP £1+50p each extra. CD 50p+20p. VID £1 each.
EUROPE: DOUBLE UK, REST OF WORLD: DOUBLE EUROPE
SEND SAE FOR CATALOGUE 25. (T)=Cassette.

ORBIS RECORDS

NEW RELEASES

CD **AJAX** Ajax (Cas **£8.99**) **£13.99**
CD **QUEENSRYCHE** Empire (Cas **£8.99**) **£13.99**
LP special artwork 2 disc set **£12.99**
CD **CRAZY HORSE** Left For Dead (Cas **£8.99**) **£13.99**
CD **Y&T** Best Of (Cas **£8.99**) **£13.99**
CD **GANG GREEN** I81984U **£13.99**
CD **WHIPLASH** Insult To Injury **£13.99**
CD **WAXING POETICS** Manikin Moon **£13.99**
CD **LAST CRACK** Sinister Funkhouse **£13.99**
CD **EXTREME** Pornograffiti (Cas **£8.99**) **£13.99**
CD **PRETTY MAIDS** Lethal Heroes (Cas **£4.99**) **£8.99**
CD **MALLETHEAD** Yeah Yeah Yeah (Cas **£7.99**) **£13.99**
CD **MELIAH RAGE** Solitary Solitude (Cas **£4.99**) **£8.99**
CD **JON BON JOVI** Blaze Of Glory (Cas **£3.99**) **£8.99**
CD **LITTLE ANGELS** She's A Little **£8.99**
CD **STEVE EARLE** Hard Way (Cas **£3.49**) **£8.99**
CD **SIGNAL** Loud & Clear (Cas **£3.99**) **£8.99**
CD **ELECTRIC ANGELS** Same **£8.99**
CD **EVERY MOTHER'S NIGHTMARE** Same (Cas **£3.99**) **£8.99**
CD **HEART** Brigade (Cas **£4.49**) **£8.99**
CD **JET BOY** Damned Nation (Cas **£8.99**) **£13.99**
CD **JANES ADDICTION** Ritual De Lo (Cas **£8.99**) **£13.99**
CD **SOUNDGARDEN** Ultra Mega OK (Cas **£8.99**) **£13.99**
CD **REVEREND** World Won't Miss (Cas **£3.99**) **£9.99**
CD **BLUE TEARS** Same (Cas **£8.99**) **£13.99**
CD **POWERMAD** Absolute Power ..... only **£3.49**
CD **JOHN MOORE** Expressway Rising ..... only **£5.99**
CD **WHITE LION** Twice Shy **£7.99**
CAS **SLEEZE BEEZ** Screwed By **£4.99**
CAS **HERICANE ALICE** Tear The **£4.99**
CD **LAW & ORDER** Guilty Of (Cas **£3.99**) **£8.99**

BON JOVI Ultra-rare Jap issue with special photo book inserts, Bon Jovi, Fahrenheit, New Jersey, Slippery When Wet ..... each **£19.99**
CD **GREAT WHITE** Live In London 7-track **£19.99**
CD **DOGS D'AMOUR** King Of Things pic disc **£19.99**
CD **BRYAN ADAMS** Live Live Live Jap only **£19.99**
CD **OZZY OSBOURNE** Best Of 10 tracks Jap **£9.99**

DAN REED NETWORK Rainbow Child CD **£2.99**, 12" **£2.49**, Tiger In A Dress CD **£2.99**, 12" **£2.49**, Baby Come Back promo sampler **£4.99**, 12" Money promo **£4.99**
12" **DEF LEPPARD** Release Me promo ..... only **£12.99**
12" **DEF LEPPARD** Rocket pic disc **£6.99**
7" **KISS** Hide Your Heart red vinyl **£2.49**
CD **MICHAEL MONROE** Dead Jail CD single **£2.99**
CD **HUNTER RONSON** American Music CD single **£2.99**

ORDER LINE 0839-777 727
38p peak, 25p cheap rate/min

ORBIS RECORDS LTD
METAL FLOOR, PO BOX 1, PORTISHEAD,
BS20 9EG Tel 0272 849205, Fax 0272 847575
Postage 75p per item. Payment: Cheque, Credit Card, Postal Order. Please note the limited edition releases may sell out quickly.
Delivery within 28 days. Some imports may take longer.

ROCK BOX

151/b London Rd, Camberley, Surrey GU15 3JY. Tel. 0276 26628.
Shop open Thurs/Fri 11–5.30, Sat 10–5.30. Records bought for cash.

AEROSMITH Aerosmith (import LP) £5.49
AEROSMITH Greatest Hits (pic disc LP) £5.99
AEROSMITH Get Your Wings (USA LP) £5.99
AEROSMITH Night In The Ruts (USA CD) £9.99
AEROSMITH Draw The Line (USA CD) £9.99
AEROSMITH Janie's ... (shaped pic disc) £3.49
AEROSMITH Live Bootleg (USA dbl LP) £8.99
AEROSMITH Pump Tour Programme £4.50
ALICE COOPER Bed Of Nails (7" blue vinyl) £2.50
ALICE COOPER ... Nightmare (USA LP) £7.99
ALMIGHTY Power (12" clear vinyl) £3.49
BON JOVI Lay Your Hands (10" pic disc) £4.99
BRUCE DICKINSON The Young Dudes (shape) £2.99
CULT Sanctuary (12" howling mix) £3.49
DOGS D'AMOUR Victims (pink 7" in 12" sl.) £3.99
DOGS D'AMOUR Victims (12" blue vinyl) £3.49
DOGS D'AMOUR Graveyard ... (numbered 10") £5.99
DOGS D'AMOUR Trail Of Tears (7" + poster) £1.75
FAITH NO MORE Epic (shaped pic disc) £3.49
FAITH NO MORE From Out ... (12" pic disc) £3.49
FAITH NO MORE Real Thing (pic disc LP) £7.49
GREAT WHITE Heart The Hunter (12" clear) £1.99
GN'R Paradise City (gun-shaped pic disc) £4.49
IRON MAIDEN 7th Son Tour Programme £3.50
IRON MAIDEN Infinite Dreams (12" pos bag) £3.49
LITA FORD Out For Blood (USA CD) £9.99
LITA FORD Dancing On ... USA LP ..... £5.99, CD £9.99
LITTLE ANGELS Radical ... (12" pic disc) £3.99
LITTLE ANGELS Kicking Up ... (12" pic disc) £3.49
METALLICA The Good ... (box set of 12"s p&p on this item £2.00) £15.99
METALLICA Jump In The Fire (shape) £4.99
MÖTLEY CRÜE T.O.P. Tour Programme £4.50
POISON Unskinny Bop (12" pic disc) £3.99
POISON Look What The Cat ... (LP pic disc) £5.99
QUIREBOYS Hey You (12" + poster) £3.49
QUIREBOYS There She Goes ... (7" pic disc) £2.99
RED HOT CHILI'S Knock Me Down (shape) £3.99
RED HOT CHILI'S Taste The ... (12" ltd sl) £2.99
SKID ROW I Remember You (12" pos bag) £2.49
W.A.S.P. Real Me (12" poster bag) £2.99
W.A.S.P. Real Me (g/f 7" blue vinyl) £2.25
W.A.S.P. Forever Free (shaped pic disc) £2.99
W.A.S.P. Headless Children (LP pic disc) £5.99
WHITESNAKE Give Me All ... (7" white vinyl) £2.49
WHITESNAKE Fool For ... (12" white vinyl) £2.99
WHITESNAKE Deeper The Love (12" white) £2.99
WHITESNAKE 87–88 Tour Programme £3.49

P&P UK 80p First Item, 30p Thereafter. Europe ×2, Rest Of The World ×3.

SOUND OPTIONS

THE SPECIALIST CD STORE
15 GLOBE CENTRE
WELLFIELD ROAD
ROATH, CARDIFF
Tel: 0222 472323 (24hrs)
Fax: 0222 472324 (24hrs)

ALL PRICES include P&P

UK RELEASES

GLENN HUGHES Play Me Out/Four On The Floor (2 on 1) £7.99
SACREMENT Testimony Of Apocalypse (Christian) £9.99
HELIX Back For Another Taste £10.99
DON DOKKEN Up From The Ashes £10.99
CANNIBAL CORPSE Eaten Back To Life £10.99
SLAUGHTER HOUSE Slaughter House £10.99
OBITUARY Cause Of Death £10.99
XENTRIX For Whose Advantage £10.99
RATT Detonator £10.99
MOTHER LOVE BONE Apple £10.99
WINGER In The Heart Of The Young £10.99
MICHAEL LEE FIRKINS Michael Lee Firkins £10.99
MANITOBA'S WILD KINGDOM And You £10.99
GREAT WHITE Live In London £10.99
RED HOT C.P. Uplift/Freaky/R.H.C.P. ..... each £10.99
COLD SWEAT Breakout £10.99
SWEET F.A. Stick To Your Guns £10.99
DEMON One Helluva Night (2CD) £10.99
HEAVY PETTING Big Bang £7.99
STRYPER Against The Law £10.99
ASIA Then And Now £10.99
JUDE COLE A View From 3rd St £10.99
NO SWEAT No Sweat £10.99

U.S. IMPORTS

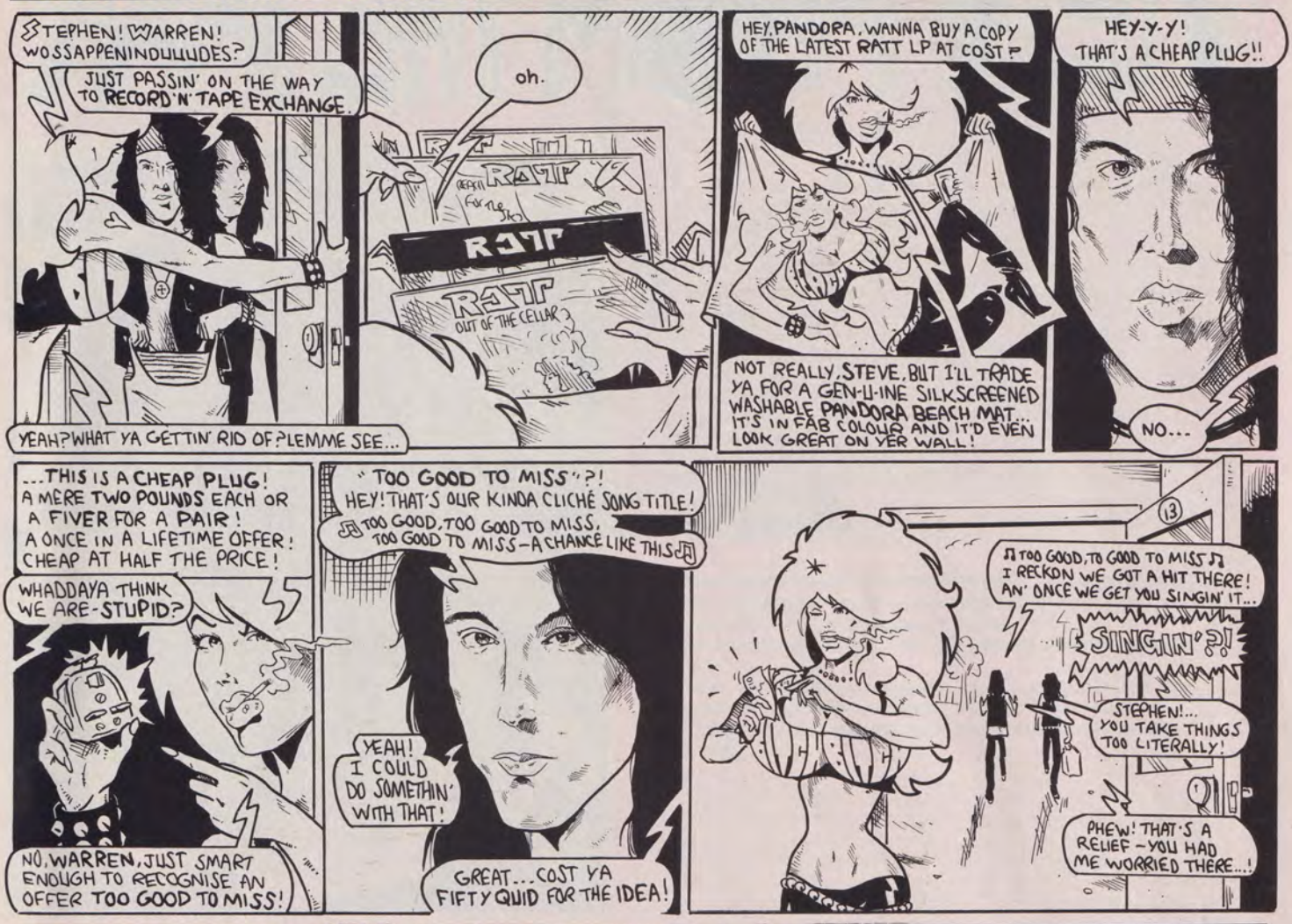
TIMOTHY B. SCHMIT Tell Me The Truth £12.99
WALK ON FIRE Blind Faith £12.99
Y AND T Best of '81–'85 (16 tracks) £12.99
BLUE TEARS Blue Tears £12.99
JETBOY Damned Nation £12.99
EYES Eyes (Jeff Scott Soto) £12.99
TED NUGENT Penetrator £11.99
REO SPEEDWAGON The Earth, A Small Man £12.99
ALIAS Alias £12.99
CHILD'S PLAY Rat Race £12.99
HEAVEN'S EDGE Heaven's Edge £12.99
NELSON After The Rain £12.99
JIMMY RYSER Jimmy Ryser £12.99
SAVATAGE Power Of/Fight For ..... each £11.99
STEELHEART Steelheart £12.99
JOHNNY VAN ZANT Brickyard Road £12.99
BOULEVARD Into The Street £12.99
TRIXTER Trixter £12.99
D'MOLLS Warped £12.99
RIVERDOGS Riverdogs £12.99
SIGNAL Loud And Clear £12.99
CHEAP TRICK Busted £12.99
ICON Icon (tape only) £4.99
LOWEN/NAVARRO Walking On (P. Benatar's writers) £12.99
EXTREME Pornograffiti £12.99
LARRY MITCHELL Larry Mitchell £12.99
GYPSY ROSE Prey £12.99
MALLETHEAD Yeah Yeah Yeah £12.99
TWISTED SISTER You Can't Stop R'N'R £11.99
TOTO Past And Present 1977–1990 ..... £12.99
PRETTY MAIDS Lethal Heroes £12.99
HAYWIRE Don't Just Stand There £12.99
ALICE IN CHAINS Facelift £12.99
MOTHER'S FINEST Live £10.99
JOE PERRY I've Got The Rock 'N' Rolls £10.99
SEE NO EVIL Songs £12.99

EURO IMPORTS

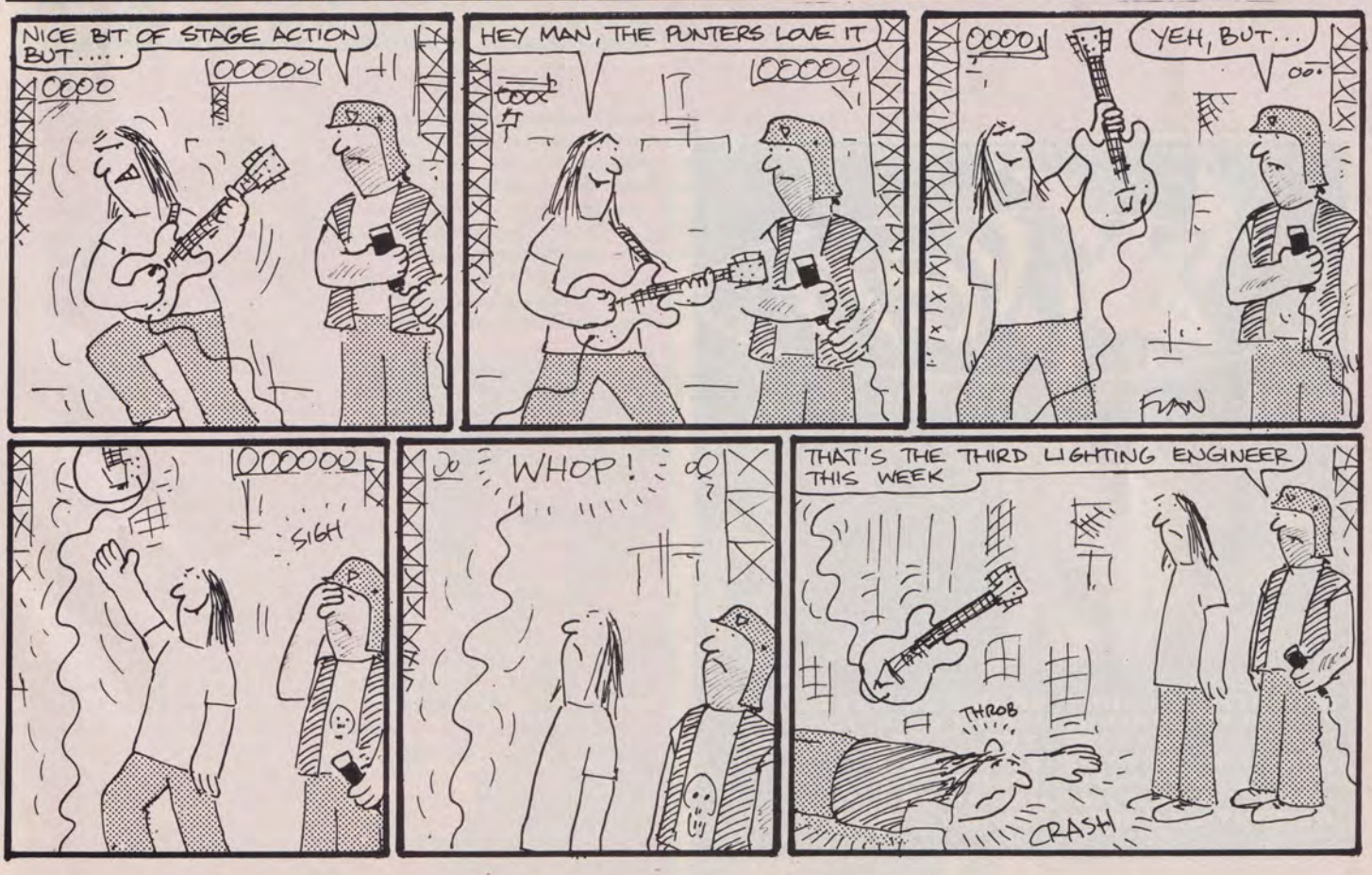
LAOS We Want It £14.99
STRANGER Stranger (1982 classic) £14.99
ARCANGEL Arcangel £14.99
ALIEN Shifting Gear £14.99
I-TEN Taking A Cold Look £14.99
SAGA Beginner's Guide To Throwing £14.99
LE ROUX So Fired Up £12.99
DOMINOE The Key £14.99
STAN BUSH Forever CD single £4.99
TOTO Love Has The Power CD single £4.99
WITNESS Witness £14.99

Overseas rates: add £1 per CD for Europe, add £2 per CD outside Europe.
All cheques/P.O. made payable to SOUND OPTIONS. Catalogue available **£2.00** (over 10,000 titles).
Fully computerised ordering service. Personal callers welcome.
If you don't see it in the ad, just call us. We've probably got it.

PANDORA PEROXIDE by Ray Zell



BRICK OUTHOUSE by Kevin B Flannery



VIEW FROM THE BAR

■ 'ALLO BOOZERS... sorry, chaps 'n' chapesses, but we gotta put the usual 'how ya doodlin' an' what's shakin' ' pleasantries on hold this week as... OUR EDITOR IS MISSING!

That's right, sippin' siblings, **Sir Geoffrey Of Fabled Bartonia** is missing! Vanished into thin air! Disappeared without a trace! His ass is *nowhere!*

The only clue: down in the 'Bar cellar a drain cover has been removed. Thus, there is no other course of action to take than to get downer 'n' dirtier than we've ever got before an' follow up our investigation. If he's down there, fear not – through hell or high excrement the intrepid 'Bar team will find him! But, well, yeah... we can guess what you worried drinkin' droogies are thinkin'. Do we suspect... sewer-side?

Uh-uh. No way. Mr Barton has faaaaaar too much to live for! The next episode of 'Land Of The Giants'! **Ace Frehley** rejoinin' **Kiss**! Editin' the next **Steffan Chirazi** feature! Why, the delights in store for our man are infinite!

So where be he? Stay tuned, boozers, as we boldly go where the shit doth flow. And in the meantime (an' we bad ass-dudes ALWAYS have a mean time!), to ease yer suspense an' save yer manicure... here's a coupla regular 'Bar items for you to chew on...

■ RIGHT, NOW that the **Marquee** has had time to cool down to a mere red hot, let's have a more controlled retro on that post **Donington Aerosmith** appearance than **Nelly Jeffries**' delirious **Derek** (remember her) **Oliver**-approved babblings last ish.

Among those feverishly clutchin' 'special balcony' tickets were **Geoff Tate** 'n' **Chris DeGarmo** of **Queensrÿche**, **Dan 'Whaddya Mean Joe Perry Is God?!' Reed**, **Warren DeMartini** 'n' **Stephen Pearcy** (the only 'star' with a second ticket for his secret pocket) of **Ratt**, **Janick Gers** *("Who's he from?" – Ray Zell)* and those absolutely darlin' **Little Angels**, who were nowhere near as bitter as they shoulda been after losin' the support slot at the last minute.

But you thought the **Quireboys** were there? Yeah, they were... The QB's famous smug little boats are seemingly the kinda tickets that getcha into the Marquee foyer... but are evidently not special enough to getcha into the balcony section on this particularly auspicious evenin'! HARGH! Yep, the dazed wee buggers were refused entry! Oh HARGH HARGH sweet delicious HAAAAAAARRRRGHHH!!!

The lucky 'special ticket to ride' few from the *K!* kamp included **Ray 'I've Been Waitin' For This Gig Since '76' Zell**, **Micky 'I've Been Waitin' For This Gig Since 1066!' Wall**, **Alison 'I've Been Waitin' For This Gig Since I Was Six!' Joy** an' **Krusher 'I've Been Waitin' For This Gig Since Half-Past-Six' Joule** (Note: Nelly Jeffries queued up an' paid out *hard dosh* for his regular downstairs ticket).

Incident-wise, other than the QB's bit, not much to declare – except for **Tatty Love Boat** drummer **Handsome Mick Ransome** bein' mistaken for **Poison** frontman **Bret Michaels** *(Eh?!? – Puzzled 'Bar Ed.)*, punters prayin' that Aerosmith's rumoured special guests wouldn't include the vocal talents of Stephen Pearcy, and that durin' **Jimmy Page**'s stint with da 'Smiths, rumour has it he had to be turned down in the mix (?!?) after the original plan to have Sir James mime to a hidden behind-the-amps tot-titan **Thomas McRocklin** failed to come to fruition!

Strange... but then so is **Phil Wilding**.

■ EVER DIZZY **Ray Zell** has been mouthin' off his 'ahead of my time!' claims again (which isn't hard when you consider that he don't even know what day it is!), ever since he read about the reshently released **'Hard To Believe: A Kiss Covers Compilation'.** It seems a band called **Girl Monstar** have trashed-up a version of **'Is That You'** from '80's **'Kiss Unmasked'** – a toon that Zell's failed quartet **Marionette** covered back in '85 on their long forgotten (until he reminds us again) **'Blonde Secrets And Dark Bombshells'** album.

"See," beamed the Zellish one, "I was first! I was punkin'-up Kiss fuggin' *yeeeears* ago!!"

True enough, Ray... but your version was crap!

■ AMUSIN' WEE tale here involvin' **Quireboy Spike** an' **Aerosmither Stevie-babe Tyler.** We hear that on enterin' the **Dublin** venue (we dunno what it was called – we deal in FACTS, not details!) for the pre-**Donington** 'Smith/QB's show, a bogged-down-with-travel-bags-'n'-shit Spike seriously alarmed our Mr Tyler.

"Hey *maaan*," yelped a startled Steven T, "whattaya doin' carryin' yer own bags 'n' shit – yer a f**kin' STAR!"

An' with that, ol' monkey-jaw grabs a bemused Spike's gear an' personally lugs it to the Quireboy's dressin' room!

Nice gesture Steve, but, um, we hear that **RRS (Roadie's Rights Society)** are plannin' to sue yer cotton socks off! HARGH!

■ AN' WHILE we're on the subject of hamburgers *(huh? Is that some in-joke or tenuous link? – dazed*

Pic Greg De Guire/LFI

■ *WARNING: PLAYIN' highly amplified keyboards can seriously impair yer shell-likes! Take ever* ***Angel****-ic (calm down,* ***Wiggy****!)* ***House Of Lords*** *ivory tinkler* ***Greg 'I Learned This Trick Off Punky!' Guiffria*** *f'rinstance...he was told to go out there an' kick some ass!*

PHIL McINTYRE BY ARRANGEMENT WITH FAIR WARNING PRESENTS

Tyler

PLUS SPECIAL GUESTS

SEPTEMBER

WED 5TH CARDIFF ST. DAVIDS HALL
THUR 6TH BIRMINGHAM HUMMINGBIRD
FRI 7TH MANCHESTER INTERNATIONAL 2
SUN 9TH NEWCASTLE MAYFAIR
MON 10TH EDINBURGH NETWORK
TUE 11TH NOTTINGHAM ROCK CITY
WED 12TH LONDON TOWN & COUNTRY CLUB

HIT SINGLE "HOW MUCH LOVE" OUT NOW ON EMI USA

■ *WOO-HOO! Don't worry, boozers – nobody'd blame ya if you turned down an opportunity to hang out with the nutty* ***Faith No More*** *squad!*

After bein' turned down for membership in ***Steven Tyler****'s exclusive* ***Mile High Club****, the Faithers bopped Down Under to hang upside down. To pass the time in sizzlin'* ***Sydney*** *you sensibly chuck yer carcass out of a hangin' cage, suspended a mere 100 feet over the city's bay area by a crane, with yer plates o'meat tied to a rubber band!*

Sheesh! What do they do for real *excitement?*

Anyways, ***Big Sick Ugly*** *(an' stoopid?)* ***Jim Martin, Michael Patton*** *'n'* ***Mike Bordin*** *(bassist* ***Bill Gould*** *did it too...but the pic of the poor sod re-evaluatin' his lunch may have proved disturbin' for our readers) are seen here at various stages of the insane act.*

We exclusively asked Jim how you get back down to Momma terra firma?

"Well," he exclusively explained, "once you've jumped an' yer hangin' there like a dick with the blood rushin' to yer head... you suddenly realise why the guy in the crane issued you with a flicknife!"

and confused 'Bar Ed (Zeppelin)) those prime exponents of reggae/Metal/rock 'n' roll fusion **Dread Zeppelin** played a showcase gig for da boyz of da press at **Ronnie Scott's Jazz Club** the afternoon of their **Marquee** gig. An' lemme tell ya, the gaff was darker than the bags under **Dogs D'Amour** vocalist **Tyla**'s peepers!

Yet the only real scribes of note doin' the lig 'n' swig thang were our very own **Nasty Smelly Nelly 'Jelly Belly' Jeffries**, **Alison 'So What's The Elvis Costello Connection?' Joy**, **Jon 'I Think Bands Should Play More Matinee Shows For Us People Who Have To Be Tucked Up In Bed By Nine' Hotten**, **Ray 'I Used To Punk-Up Elvis Back In The 1820s!' Zell** an' **Krusher**, who made the dumb mistake of purchasin' a round five minutes before the freebie bar kicked into action! HARGH!

The only actual celebs in the crowd numbered former **Tortelvis** movie co-star **Ann Margret** (if not her, it was either an increasingly rare appearance by **Willie** of the **Grip** or **Jimmy Page** in a fright wig), and bubblin' **Buttz** of the **Teenage Idols**, who durin' the DZ set was overheard to enquire "...is this a joke band?"

An' worrabout that introduction from IRS Records boss **Miles Copeland**? Yesh! More like a deranged dictator than a competent compère! Excitable chap, isn't he?

■ BUT HOLD on to yer **Big Mac** – there's more! That night at the **Marquee** the guitarist in the Kaftan, tea-cosy 'n' jah cool accessories, the geezer who was sacked by **Tortelvis** durin' the openin' song... was our very own tricky **Micky Wall**! Or **'Wall-Mon'** as he was dubbed (we got the reggae puns!) for the night.

"It was great!" Micky exclusively informed us. "I was dressed up like the business, an' I mimed the guitar for the whole of the intro and half the song! I had me boot up on the monitor givin' it some **Slash** an' the kids were touchin' me leg an' everythin'!" (Mick, mate, be careful who ya let touch yer 'everythin'!)!

"Tortelvis stopped the song an' fired me, then the real guy came on! It was fuggin' ORGASMIC, man!"

Jeez, Mick, we had no idea gettin' the ol' tin-tack was such a buzz for ya. Oh, an' by the way, **Geoff** wants a word with you...

■ *YOU ARE now enterin' the clone zone – it's* ***Amazin' Lookalikes Revisited****! So let's get down to the nitty gritty in* ***Doppelganger City****.*

To yer left, you obviously recognise ***SuperTed****'s buddy* ***Spot*** *from the planet* ***Spotty****. And the merest swivel of the bloodshots to the right an' yer hit with... uh-uh, boozers, it's not another pic of Spot after SuperTed zapped 'im with the* ***Tri-Ac*** *– it's our very own* ***Mörat****!*

No, honestly – it is! Yeah, we know he looks like a condom havin' a crap – but it really be he!

And besides, ya wouldn't catch Spotty wearin' a T-shirt emblazoned with a ***Nip*** *bike logo, now wouldya!*

Pic Dave Willis

■ MEANWHILE...back down the sewer (whaddaya mean, ya forgot all about our beloved **Missin' Editor?**)...

YECHHH! Compared to this revoltin' scenic development, **Krusher**'s armpit would be desirable place to vacation... or even **Brighton** beach *(Are you quite sure about that second choice – Ecologically Aware 'Bar Ed).*

Wait! What's that sound? If we're not mistaken... yes, over there in the shadows on that ledge... it... it's **Geoff**! He appears to be scoffin' pizza while heartily shoutin' "Cowabunga!".

Geoff! It's us – the 'Bar HQ rescue team! What are you doin' down here... an' why are ya playin' with the **Teenage Mutant Ninja Tortoise** action figures – **Beethoven**, **Rembrandt**, **Shakespeare** and **Colin**?!

"Cough! Huh?! Oh, er, ummmm... th-they're for my kids! I... I was just testin' 'em out. Makin' sure they were fully functional an' safe to give to a minor, cough, y'know?"

Yeah, sure. But... why do ya keep coughin'!

"I er... ahem... swallowed Rembrandt's nanchakus...!

Sounds painful. We're outta here.

The most feared, felonious and flagrantly FACT-filled gossip column in the entire Heavy Metallic universe!

METAL CHARTZ

ALBUMS

1	1	BLAZE OF GLORY **Jon Bon Jovi** (Vertigo)
2	–	TYR **Black Sabbath** (IRS)
3	2	FLESH AND BLOOD **Poison** (Capitol/Enigma)
4	3	STILL GOT THE BLUES **Gary Moore** (Virgin)
5	4	REV IT UP **Vixen** (EMI USA)
6	17	BACK STREET SYMPHONY **Thunder** (EMI)
7	6	THE REAL THING **Faith No More** (Slash/London)
8	14	PASSION AND WARFARE **Steve Vai** (Food For Thought)
9	12	PUMP **Aerosmith** (Geffen)
10	11	UN-LED-ED **Dread Zeppelin** (IRS)
11	5	THE WILD ONE **Various** (EMI)
12	7	THE WALL **Pink Floyd** (EMI)
13	41	SLIP OF THE TONGUE **Whitesnake** (EMI)
14	10	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
15	16	MOLTEN METAL **Various** (Telstar)
16	32	A BIT OF WHAT YOU FANCY **Quireboys** (Parlophone)
17	18	BRIGADE **Heart** (Capitol)
18	8	NO SWEAT **No Sweat** (London)
19	34	PERMANENT VACATION **Aerosmith** (Geffen)
20	19	GOODNIGHT LA **Magnum** (Polydor)
21	50	SHAKE YOUR MONEY MAKER **Black Crowes** (Def American)
22	15	HELL TO PAY **Jeff Healey Band** (Arista)
23	24	LEATHER AND LACE **Various** (Dino)
24	20	FOUR SYMBOLS **Led Zeppelin** (Atlantic)
25	30	SLIPPERY WHEN WET **Bon Jovi** (Vertigo)
26	13	NEVER, NEVERLAND **Annihilator** (Roadrunner)
27	45	OPEN UP AND SAY...AHH! **Poison** (Capitol)
28	9	AGAINST THE LAW **Stryper** (Enigma)
29	23	SLAM **Dan Reed Network** (Mercury)
30	26	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
31	36	LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
32	28	BAT OUT OF HELL **Meat Loaf** (Cleveland International)
33	29	INTRODUCE YOURSELF **Faith No More** (Slash/London)
34	27	BLACKOUT IN THE RED ROOM **Love/Hate** (CBS)
35	21	DELICATE SOUND OF THUNDER **Pink Floyd** (EMI)
36	33	HITS OUT OF HELL **Meat Loaf** (Epic)
37	22	THEN AND NOW **Asia** (Geffen)
38	39	TATTOOED MILLIONAIRE **Bruce Dickinson** (EMI)
39	25	MANIC NIRVANA **Robert Plant** (Es Paranza/EastWest)
40	35	NEW JERSEY **Bon Jovi** (Vertigo)
41	–	LOOK WHAT THE CAT DRAGGED IN **Poison** (Music For Nations)
42	38	RECKLESS **Bryan Adams** (A&M)
43	56	GREATEST HITS **Aerosmith** (CBS)
44	62	WHITESNAKE 1987 **Whitesnake** (EMI)
45	37	A MOMENTARY LAPSE OF REASON **Pink Floyd** (EMI)
46	52	FUNK-O-METAL CARPET RIDE **Electric Boys** (Vertigo)
47	42	IN THE HEART OF THE YOUNG **Winger** (Atlantic/EastWest)
48	46	GN'R LIES **Guns N' Roses** (Geffen)
49	55	SOMEWHERE IN TIME **Iron Maiden** (Fame/EMI)
50	44	DON'T PREY FOR ME **Little Angels** (Polydor)
51	49	LED ZEPPELIN III **Led Zeppelin** (Atlantic)
52	47	FLYING IN A BLUE DREAM **Joe Satriani** (Food For Thought)
53	53	TAKING ON THE WORLD **Gun** (A&M)
54	65	TRASH **Alice Cooper** (Epic)
55	43	SKID ROW **Skid Row** (Atlantic)
56	57	NAKED THUNDER **Ian Gillan** (Teldec/EastWest)
57	40	SUFFER THE CHILDREN (EP) **Napalm Death** (Earache)
58	31	ELIMINATOR **ZZ Top** (Warner Bros)
59	68	SEE THE LIGHT **Jeff Healey Band** (Arista)
60	74	LOCK UP THE WOLVES **Dio** (Vertigo)
61	59	THE EARTHQUAKE ALBUM **Various** (Life Aid Armenia)
62	51	EVERY MOTHER'S NIGHTMARE **Every Mother's Nightmare** (Arista)
63	63	LIVE AND DANGEROUS **Thin Lizzy** (Vertigo Mid Price)
64	70	THE SINGLES ALBUM **Jimi Hendrix** (Polydor)
65	73	RADIO KAOS **Roger Waters** (EMI)
66	–	SLIDE IT IN **Whitesnake** (Liberty)
67	–	KILL 'EM ALL **Metallica** (Vertigo)
68	–	RIDE THE LIGHTNING **Metallica** (Vertigo)
69	–	DAN REED NETWORK **Dan Reed Network** (Mercury)
70	54	RADIO ONE **Jimi Hendrix** (Polydor)
71	71	MASTER OF PUPPETS **Metallica** (Vertigo)
72	64	10 FROM 6 **Bad Company** (Atlantic)
73	re	STILETTO **Lita Ford** (RCA)
74	61	REIGN IN THE BLOOD **Slayer** (London)
75	69	LED ZEPPELIN **Led Zeppelin** (Atlantic/EastWest)

Send your Local Chart and Reader's Chart, with a pic if ya like, to: Kerrang! Chartz, Spotlight Publications, Ludgate House, 245 Blackfriars Road, London SE1 9UZ

READERS CHART

1	BLEACH **Nirvana**
2	NOTHING'S SHOCKING **Jane's Addiction**
3	THE REAL THING **Faith No More**
4	MASTERS OF REALITY **Masters Of Reality**
5	OUT OF THE SILENT PLANET **King's X**
6	RIDE THE LIGHTNING **Metallica**
7	TRUTH AND SOUL **Fishbone**
8	SUPERFUZZ BIGMUFF **Mudhoney**
9	LET LOVE RULE **Lenny Kravitz**
10	STRAIGHT OUTTA COMPTON **NWA**

TIM APPLEYARD from Birmingham is this week's reader-contributor, reckoning that his chart nominations have all got 'originality and a good helping of bass'. And, as we all know, there's nothing like a good helping of bass, missis, cor, not arf...

AMERICAN HM

1	1	FLESH AND BLOOD **Poison** (Enigma/Capitol)
2	2	THE REAL THING **Faith No More** (Reprise)
3	3	IN THE HEART OF THE YOUNG **Winger** (Atlantic)
4	4	DANZIG II: LUCIFUGE **Danzig** (Def American)
5	5	PASSION AND WARFARE **Steve Vai** (Relativity)
6	6	IMPACT IS IMMINENT **Exodus** (Capitol)
7	7	STICK IT TO YA **Slaughter** (Chrysalis)
8	11	BLAZE OF GLORY **Jon Bon Jovi** (Mercury)
9	8	LIGHTS... CAMERA... REVOLUTION... **Suicidal Tendencies** (Epic)
10	9	AMERICAN WAY **Sacred Reich** (Enigma)
11	14	PORNOGRAFFITTI **Extreme** (A&M)
12	10	DR FEELGOOD **Mötley Crüe** (Elektra)
13	12	LOCK UP THE WOLVES **Dio** (Reprise)
14	15	DAMN YANKEES **Damn Yankees** (Warner Bros)
15	13	PUMP **Aerosmith** (Geffen)
16	16	COWBOYS FROM HELL **Pantera** (Atco)
17	–	REV IT UP **Vixen** (EMI)

VIXEN: for fox sake... rev it up!

18	18	BEG TO DIFFER **Prong** (Epic)
19	–	RITUAL DE LO HABITUAL **Jane's Addiction** (Warner Brothers)
20	17	HERE COMES TROUBLE **Scatterbrain** (In-Effect)

INDIE METAL

1	2	PASSION AND WARFARE **Steve Vai**	(Food For Thought)
2	3	LEATHER AND LACE **Various**	(Dino)
3	1	NEVER, NEVERLAND **Annihilator**	(Roadrunner)
4	7	LOOK WHAT THE CAT DRAGGED IN **Poison**	(Music For Nations)
5	5	FLYING IN A BLUE DREAM **Joe Satriani**	(Food For Thought)
6	4	SUFFER THE CHILDREN (EP) **Napalm Death**	(Earache)
7	8	BEZERK **Tigertailz**	(Music For Nations)
8	13	SHOW NO MERCY **Slayer**	(Metal Blade/Music For Nations)
9	6	THE AMERICAN WAY **Sacred Reich**	(Roadracer)
10	9	ON A STORYTELLER'S NIGHT **Magnum**	(FM/Revolver)
11	10	SURFING WITH THE ALIEN **Joe Satriani**	(Food For Thought)
12	14	HELL AWAITS **Slayer**	(Metal Blade/Music For Nations)
13	11	NO REMORSE **Motörhead**	(Castle Classics)
14	12	DEICIDE **Deicide**	(Roadracer)
15	15	SCHOOL OF HARD KNOCKS **Pat Travers**	(Episode)
16	17	SCUMDOGS OF THE UNIVERSE **GWAR**	(Master)
17	18	ALICE IN HELL **Annihilator**	(Roadrunner)
18	16	NOT OF THIS EARTH **Joe Satriani**	(Food For Thought)
19	19	MICHAEL LEE FIRKINS **Michael Lee Firkins**	(Roadrunner)
20	20	ONE HELLUVA NIGHT **Demon**	(Sonic)

VIDEOS

1	–	YOU FAT BASTARDS! LIVE AT BRIXTON **Faith No More**	(Channel 5/PMV)

Pic Ebet Roberts

FAITH NO More's Mike Patton spots the fat bastards

2	–	BEZERK LIVE **Tigertailz**	(Fotodisk)
3	2	TRASHES THE WORLD **Alice Cooper**	(CMV)
4	1	THE WALL **Pink Floyd**	(PMI)
5	–	FROM MIDNIGHT TO LA **Magnum**	(Channel 5/PMV)
6	6	SIGHT FOR SORE EARS **Poison**	(PMI)
7	–	TAKING ON THE WORLD **Gun**	(Channel 5/A&M)
8	3	DELICATE SOUND OF THUNDER **Pink Floyd**	(PMI)
9	7	HARD 'N' HEAVY VOLUME EIGHT **Various**	(Virgin)
10	4	MAIDEN ENGLAND **Iron Maiden**	(PMI)
11	5	NEW JERSEY **Bon Jovi**	(Channel 5/PMV)
12	9	THE SONG REMAINS THE SAME **Led Zeppelin**	(Warner Home Video)
13	11	LIVE FROM POMPEII **Pink Floyd**	(Channel 5/PMV)
14	–	VIDEO SCRAPBOOK **Aerosmith**	(Castle Hendring)
15	re	IN THE ROUND, IN YOUR FACE – LIVE **Def Leppard**	(PMV/Channel 5)
16	10	HITS OUT OF HELL **Meat Loaf**	(CMV)
17	16	A BIT OF WHAT YOU FANCY **Quireboys**	(PMI)
18	13	BEHIND THE IRON CURTAIN **Iron Maiden**	(PMI)
19	–	ROCKING THROUGH THE YEARS **Status Quo**	(Channel 5/PMV)
20	re	TWELVE WASTED YEARS **Iron Maiden**	(PMI)

STAR CHOICE

ALEX HELLID (ENTOMBED)

BIRTH TILL DEATH Slayer – They are definitely the best band around and always will be

PURPLE RAIN Prince – Why? Because he's cool, that's why!

UFFE CEDERLUND (ENTOMBED)

RAGING DEATH COMPILATION R.A.V.A.G.E.'s track – Cuz it shreds!

CADAVER Cadaver – It's fast, it's heavy, it's got everything!

SINGLES

1	1	BLAZE OF GLORY **Jon Bon Jovi**	(Vertigo)
2	–	IN MY WORLD **Anthrax**	(Island)

ANTHRAX: wrapped up nice and warm for life in their world

3	2	NOW YOU'RE GONE **Whitesnake**	(EMI)
4	6	THE OTHER SIDE **Aerosmith**	(Geffen)
5	4	WALKING BY MYSELF **Gary Moore**	(Virgin)
6	5	HEARTBROKE AND BUSTED **Magnum**	(Polydor)
7	–	HARD TO HANDLE **Black Crowes**	(Def American)
8	3	DIVE! DIVE! DIVE! **Bruce Dickinson**	(EMI)
9	–	TYPE **Living Colour**	(Epic)
10	7	HEARTBREAKER HOTEL **Dread Zeppelin**	(IRS)
11	15	HEY ANGEL **Dio**	(Vertigo)
12	8	DOUBLEBACK **ZZ Top**	(Warner Brothers)
13	14	UNSKINNY BOP **Poison**	(Capitol/Enigma)
14	9	SHE'S A LITTLE ANGEL **Little Angels**	(Polydor)
15	11	SHE'S AN ANGEL **Love/Hate**	(CBS)
16	10	I DIDN'T WANT TO NEED YOU **Heart**	(Capitol)
17	12	STARDATE 1990/RAINBOW CHILD **Dan Reed Network**	(Mercury)
18	13	HOW MUCH LOVE **Vixen**	(EMI USA)
19	16	SHAME ON YOU **Gun**	(A&M)
20	–	THREE DAYS **Jane's Addiction**	(Warner Brothers)
21	20	GIMME SOME LOVIN' **Thunder**	(EMI)
22	19	FALLING TO PIECES **Faith No More**	(Slash/London)
23	17	SUFFER THE CHILDREN **Napalm Death**	(Earache)
24	–	NO GOOD LUCK **Ian Gillan**	(Teldec)
25	18	ON THE EDGE **No Sweat**	(London)
26	21	ALL LIPS 'N' HIPS **Electric Boys**	(Vertigo)
27	22	I THINK I LOVE YOU TOO MUCH **Jeff Healey Band**	(Arista)
28	23	ALL THE YOUNG DUDES **Bruce Dickinson**	(EMI)
29	26	ROCKIN' CHAIR **Magnum**	(Polydor)
30	28	LOVE HURTS **Joan Jett**	(Chrysalis)
31	27	JEALOUS AGAIN **Black Crowes**	(Def American)
32	25	VICTIMS OF SUCCESS **Dogs D'Amour**	(China)
33	re	THE DEEPER THE LOVE **Whitesnake**	(EMI)
34	re	RAG DOLL **Aerosmith**	(Geffen)
35	33	TATTOOED MILLIONAIRE **Bruce Dickinson**	(EMI)
36	32	HUNGRY **Lita Ford**	(RCA)
37	40	BLACKOUT IN THE RED ROOM **Love/Hate**	(CBS)
38	30	FROM OUT OF NOWHERE **Faith No More**	(Slash/London)
39	39	I DON'T LOVE YOU ANYMORE **Quireboys**	(Parlophone)
40	re	GHOSTBUSTERS **Xentrix**	(Roadracer)

IMPORTS

1	re	TAKING A COLD LOOK **I Ten**	(Epic)
2	9	AFTER THE RAIN **Nelson**	(Geffen)
3	4	EYES **Eyes**	(Curb)
4	5	BLUE TEARS **Blue Tears**	(MCA)
5	–	ARCANGEL **Arcangel**	(Portrait)
6	–	PAST AND PRESENT **Toto**	(CBS)
7	–	ALIEN **Alien**	(Virgin)
8	1	PORNOGRAFFITTI **Extreme**	(A&M)
9	–	WE WANT IT **Laos**	(Teldec)
10	7	DAMNED NATION **Jetboy**	(MCA)

Import Chart supplied by SOUND OPTIONS, 15 Globe Centre, Wellfield Road, Roath, Cardiff. Tel: (0222) 472323

NAPALM DEATH

'HARMONY CORRUPTION'

New album — released Sept 3rd

Catch 'em *grinding* throughout the UK...

SEPTEMBER

7th LONDON Marquee
9th SHEFFIELD Leadmill
10th BIRMINGHAM Goldwins
11th LEICESTER University
12th WINDSOR Old Trout
13th BRISTOL Bierkeller
16th WALSALL Junction 10/JB's
18th COVENTRY Tic Toc
20th MANCHESTER International 1
22nd GLASGOW College of Printing
23rd EDINBURGH Venue
25th NEWCASTLE Riverside
26th BRADFORD Queens Hall
27th CAMBRIDGE Junction 10

SHEER BRUTAL KILLING POWER!

Available on LP/Cass/CD & ltd Double LP

Limited Edition LP with FREE live album!
Recorded live at London's I.C.A.
June 20th 1990

Distributed by REVOLVER.

EARACHE
P.O. BOX 144
NOTTINGHAM NG3 4GF, ENGLAND
FAX: (U.K.) (0602) 508585

LUKE MORLEY
KERRANG!
MONSTERS
OF ROCK
SOUVENIR PIN-UP

MONSTERS
OF ROCK
SOUVENIR PIN-UP
KERRANG!
NIGEL
MOGG
Pic George Bodnar

MONSTERS OF ROCK

SOUVENIR PIN-UP

DAVID COVERDALE

Pic Justin Thomas

Pic Joe Giron

STEVE VAI

KERRANG!

MONSTERS OF ROCK

SOUVENIR PIN-UP

STEVEN TYLER

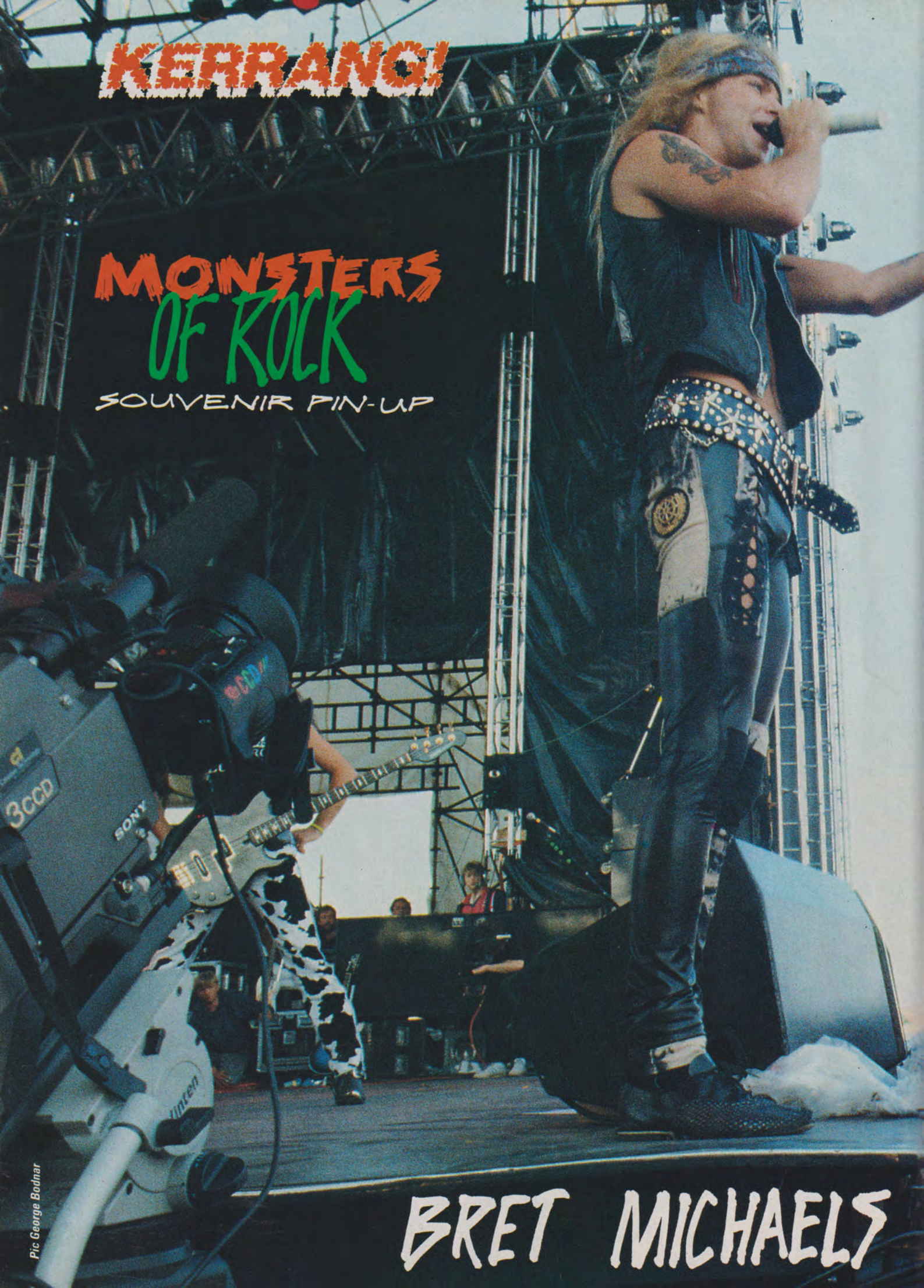
KERRANG!

Pic George Bodnar

KERRANG!

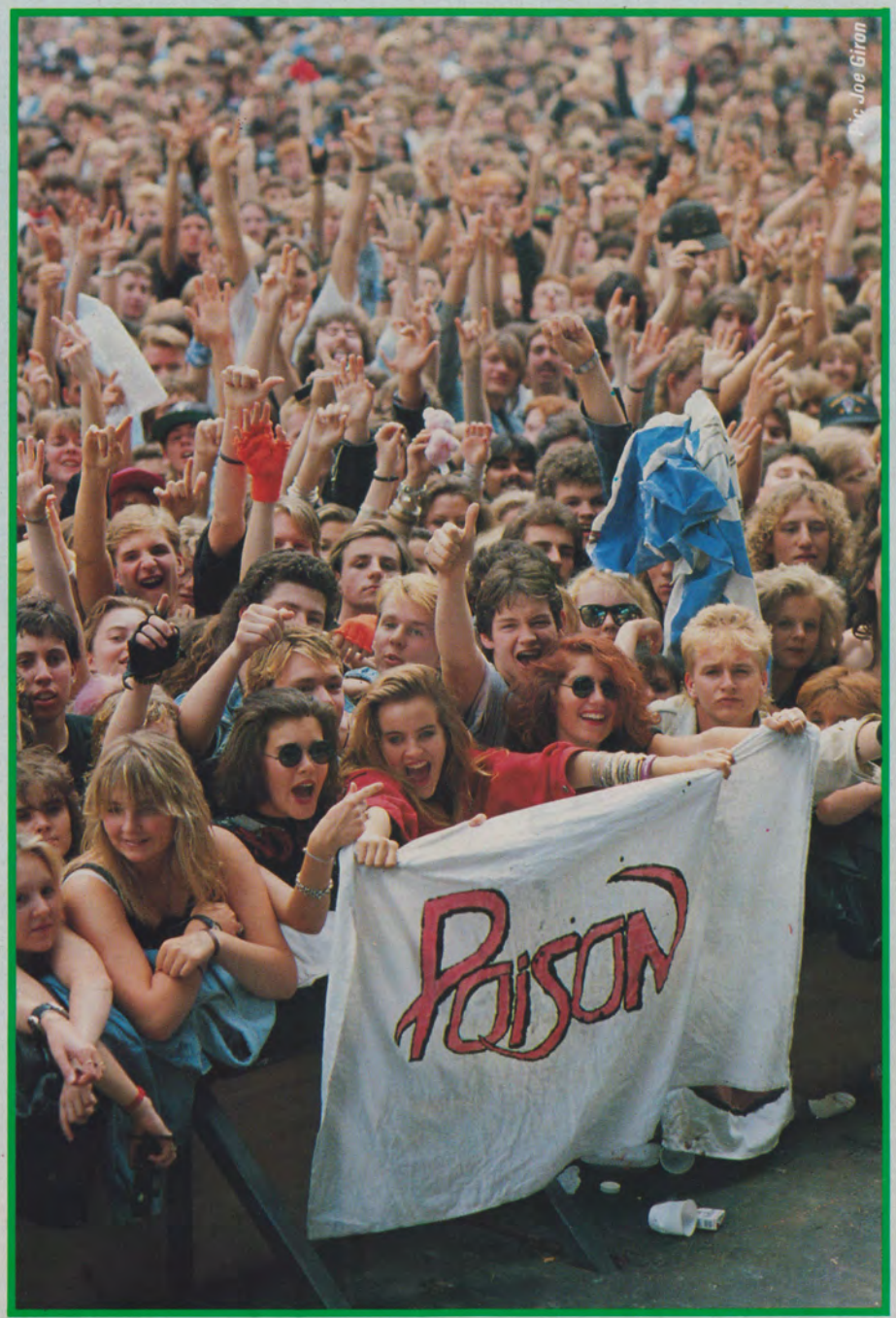
MONSTERS OF ROCK

SOUVENIR PIN-UP



BRET MICHAELS

Pic George Bodnar


POISON